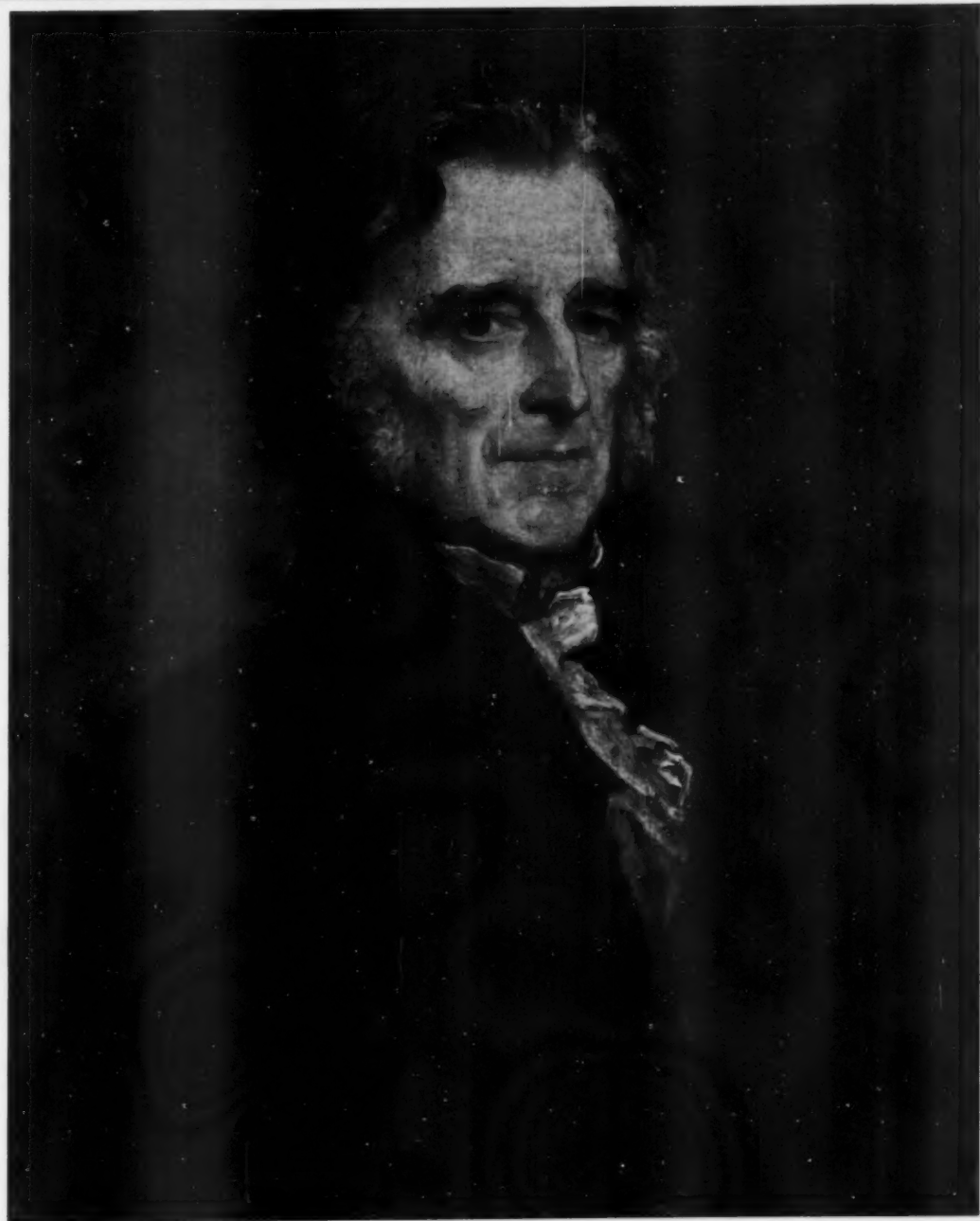


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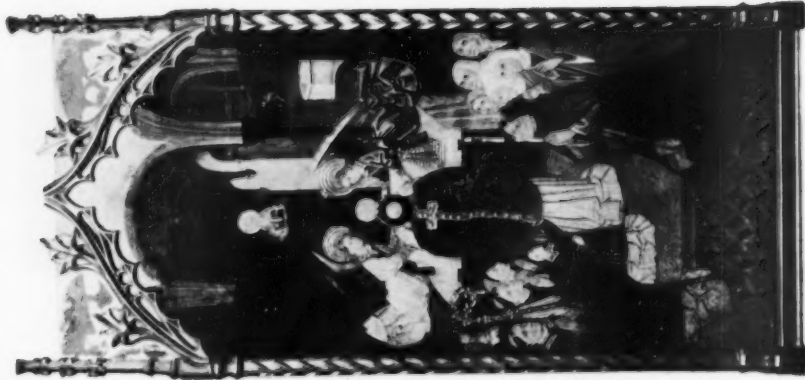
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# The ART Quarterly

EDITED BY E. P. RICHARDSON

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Fig. 1. EUGÈNE DELACROIX, *Cleopatra*  
University of North Carolina, William Hayes Ackland Memorial Art Center

## DELACROIX'S "CLEOPATRA"

By JOSEPH C. SLOANE

THE important exhibition of Romantic painting held in London in the summer of 1959 focused the attention of the art world upon a movement which, for all its far-reaching importance, has never attracted the popular interest and support accorded other pivotal moments in the history of painting.<sup>1</sup> Goya, Turner, Constable, Géricault, Delacroix and Friedrich, who were the chief figures in the pictorial aspects of the romantic surge toward a new art of feeling, have, with the exception of Goya, only rather grudgingly been accorded the title of great masters, and Friedrich, in the general estimation at least, may never have reached that eminence. Much speculation about the causes, nature, significance, definition and influence of romanticism has failed to elicit any very hearty enthusiasm for its actual pictorial examples. And yet if ever an age ought to be ready to respond sympathetically to this orchestration of emotion, it should be our own. For this reason the London show had about it an air of novelty, a sensation of rediscovery, and the suspicion that something important had previously been overlooked.

Possibly the vagueness of the very concept of romantic painting has had something to do with its failure to receive a wider acceptance. The essays included in the catalogue traced beginnings which were multiple and confused while pointing to conclusions and trends which were more puzzling still. The least common denominator for the work of Goya, Constable and Delacroix is not easily found or made explicit. Nevertheless, a review of the almost too catholic selection included under the same general heading reveals that Turner and Delacroix were the two painters in whom the romantic fire burned most brightly. Turner's *Slave Ship*, *Temeraire*, or *Rain, Steam, and Speed* express an emotional view of great power through a highly personalized approach to nature and man's activity within it, while Delacroix's canvases make feeling explicit at its very source: man himself. He makes romanticism acute, if one may say so, and does it by an emphasis on situations, most of which are either fictitious or outside the ordinary realm of experience. However, of the more important paintings by Delacroix, very few are in this country, so it is not

easy for Americans to form a clear idea of the master's quality. The addition of a very representative example may, therefore, help to enlarge our understanding of his true achievement.

When, in June 1839, Balzac wrote to Madame Hanska about the Salon of that year, he told her that "our painting exhibition was very fine; there were seven or eight masterpieces in all categories: some superb canvases by Decamps, a magnificent *Cleopatra* by Delacroix..."<sup>2</sup> It is this very painting which has recently been acquired by the William Hayes Ackland Memorial Art Center of the University of North Carolina at Chapel Hill (Fig. 1). In 1839 Delacroix was at the height of his powers, and this painting reveals them to the full. One might suppose that even the artist himself was pleased with it, for the signature and date (1838) are very prominent in the upper right hand corner. As not infrequently happened, he returned to the same theme more than once, two undated variants being mentioned in Adolphe Moreau's list of 1873.<sup>3</sup> One has two figures introduced into the background, while the other shows Cleopatra in a reclining position. The subsequent history of the original version is not too clear, since it has frequently been confused with one or the other of the variants.<sup>4</sup> Amédée Cantaloube, writing in 1864, lists a *Cleopatra* by the master in the Exposition du Boulevard, but which picture it is cannot be determined.<sup>5</sup> In that same year, one of the variants was sold for 1,165 francs at the George Sand Sale, and the following year the other went for 785 francs.<sup>6</sup> The present picture appeared in 1885 at the Exposition Alsace-Lorraine (no. 113),<sup>7</sup> and again in the Delacroix exhibition in Zurich in 1939.<sup>8</sup> It came to this country from a private collection in Switzerland.

The canvas is of ample proportions, measuring 38½" × 50¼", but is simply and broadly handled. Cleopatra, seated on an oriental throne, rests her chin on her right hand, staring off into space past the basket of figs containing the asp which is proffered by the magnificently painted peasant at the left, who is surely one of Delacroix's most boldly conceived figures. Broken tones of a soft red in her costume contrast with the brighter crimson in the robe and headband of the rustic. The flesh tones are skillfully handled—delicately pale for the queen and ruddy for the man. A surprising touch of pure aquamarine enlivens the half-tone on the side of the hand on which Cleopatra is resting her head. Though it is probable that some darkening has occurred, as in most of Delacroix's paintings, the color scheme is still rich and resonant. Escholier, who did not like the picture much, objected to the rather insistent vertical which separates the queen from the person who is bringing death to her, but a

more partisan view would see here a psychological factor which strengthens the dramatic significance of the scene.<sup>9</sup> The empty corner at the upper right contrasts with the strong, brightly lighted forms at the lower left to intensify the effect.

Étienne Moreau-Nélaton says the theme is "borrowed from classic recollections," and all writers have accepted it as being just what it seems, a fairly common subject from ancient history.<sup>10</sup> Its immediate provenance, however, is not classic but rather "Gothic," since it comes from Shakespeare. Delacroix often painted episodes from the plays of the great Elizabethan, so it is quite natural that he should have done so in the present instance. In *Antony and Cleopatra*, Act V, Scene II, the exact event depicted here takes place when the unfortunate Cleopatra talks to the "clown" brought to her by the faithful Charmian. Caesar has just left, and the queen resolves never to go to Rome as the principal feature in his triumph. The dialogue runs, in part, as follows:

GUARD: Here is a rural fellow that will not be denied your Highness' presence. He brings you figs.

CLEOPATRA: Let him come in... (to the Clown) Hast thou the pretty worm of Nilus there that kills and pains not?

CLOWN: Truly I have him; but I would not be the party that should desire you to touch him, for his biting is immortal; those that do die of it seldom or never recover...

The mocking expression on the man's face and the faraway look in the eyes of the queen both accord perfectly with the mood of the passage. Just afterward she calls for her robe and crown (anticipated in the picture for decorative effect) and says to Charmian, "I have immortal longings in me."

It was this inward fever which attracted Baudelaire to so many of the artist's heroines. In a famous passage from the review of the Exposition Universelle of 1855, he wrote:

Generally speaking, Delacroix's women may be divided into two classes. Those of the first class, who present no difficulties to the understanding and are often mythological, are of necessity beautiful (for example, the recumbent nymph, seen from behind, in the ceiling of the *Galerie d'Apollon*). They are rich, robust, opulent, abundant women, and are endowed with a wonderful transparency of flesh and superb heads of hair.

But the others, who are sometimes historical women (like the Cleopatra looking at the asp), but are more often women of fancy, of *genre*—Marguerites, Ophelias, even blessed Virgins or Magdalens—these I would be inclined to call "women in intimacy." Their eyes seem heavy with some pain-

ful secret which cannot be buried in the grave of secrecy. Their pallor is like a revelation of their internal struggles. Whether they owe their distinction to the fascination of crime or the odor of sanctity, and whether their gestures are languid or violent, these women, sick at heart or in mind, have in their eyes the leaden hues of fever, or the strange, abnormal sparkle of their malady—and in their glance the intensity of a supernatural vision.

But always, and in spite of everything, these are distinguished, essentially distinguished women; and if I am to put the whole thing in a nutshell, I would say that M. Delacroix seems to me to be of all artists the best equipped to express modern woman, and, above all, modern woman in her heroic manifestations, in the divine or infernal interpretation of the word. These women even have the physical beauty of today, that air of reverie (for all the fulness of their breasts) with their slightly narrow ribs, their broad hips, and their charming limbs.<sup>11</sup>

It is difficult to avoid the conclusion that it was the *Cleopatra* which the poet had in his mind's eye as he wrote, for his description fits her to perfection. How fortunate that for so fine a canvas we have the words of the most brilliant critic of the last century.

<sup>1</sup> *The Romantic Movement; Fifth Exhibition to Celebrate the Tenth Anniversary of the Council of Europe, 10 July to 27 September 1959* (at) *The Tate Gallery and the Arts Council Gallery*, London, 1959.

<sup>2</sup> H. de Balzac, *Oeuvres Posthumes*, Vol. I, *Lettres à l'étrangère*, Paris, ed. Calmann-Lévy, n.d., p. 514.

<sup>3</sup> Adolphe Moreau, *E. Delacroix et son oeuvre*, Paris, 1873, p. 178.

<sup>4</sup> The picture was exhibited in 1847 at the Exposition des Artistes in the Rue Saint-Lazare (E. Delacroix, *Journal*, ed. Joubin, Paris, 1950, I, 208, entry for March 16, 1847). Later that year the picture was photographed. Delacroix wrote in 1850 about a sale of his pictures which had belonged to the Comte de Mornay. Among these was the *Cleopatra* for which, apparently, the artist had never been paid. The value at this time was set at 1,305 francs (*op. cit.*, pp. 331–332). One variant (Robaut 692) was until recently in The Art Institute of Chicago. (Sotheby sale, June 28, 1961, no. 109).

<sup>5</sup> Amédée Cantaloube, *Eugène Delacroix, L'Homme et l'Artiste, ses amis et ses critiques*, Paris, 1864, Part II.

<sup>6</sup> Moreau, *op. cit.*, p. 254.

<sup>7</sup> Information furnished by Schaeffer Galleries, New York.

<sup>8</sup> Exposition in the Kunsthaus, Zurich, January 28–April 5, 1939, no. 329. The picture is also listed in Robaut's catalogue, no. 691.

<sup>9</sup> Raymond Escholier, *Delacroix*, Paris, 1927, II, 256.

<sup>10</sup> Étienne Moreau-Nélaton, *Delacroix raconté par lui-même*, Paris, 1916, I, 196.

<sup>11</sup> C. Baudelaire, *The Mirror of Art*, trans. by Jonathan Mayne, Phaidon, New York, 1955, pp. 212–213.



## GEORGE CATLIN IN FRANCE: HIS RELATIONSHIP TO DELACROIX AND BAUDELAIRE

By ROBERT N. BEETEM

UNTIL recently the paintings and writings of George Catlin have been available only to a limited public. The largest collection of his paintings, housed in the Smithsonian Institution in Washington, D.C., is rarely exhibited, even in part; and his major book, *Illustrations of the Manners, Customs, and Conditions of the North American Indians*, frequently reprinted throughout the nineteenth century, is little read today.<sup>1</sup> A small number of serious articles on Catlin exist but are not easily accessible; nor are they listed in the volume which has been for years the standard biography of Catlin.<sup>2</sup> In 1959 two liberally illustrated books appeared with selections from his extensive writings.<sup>3</sup> Although neither of these includes a critical evaluation of his works, both are valuable for having made Catlin's ideas available in readable form, and even more for having revealed in his painting, through good photographic reproduction, qualities of color and drawing lost in the line engravings which illustrated the nineteenth century editions.<sup>4</sup>

The purpose of this paper is not to attempt a critical evaluation of Catlin's painting or writing but to determine the nature of Catlin's relationship with French post-romantic thought and art during his stay in France from 1845 to 1848.<sup>5</sup> Beside the reaction of the post-romantics to Catlin's appearance with his paintings and a troupe of Indians, this paper will consider the significance of drawings made by Eugène Delacroix, the parallelism of attitudes in the writings of Delacroix and Catlin, and the important place of Catlin in the art criticism of Charles Baudelaire.

Catlin's "Indian Gallery," consisting of 540 paintings executed on his journey up the Missouri (1832-1840), was exhibited at the Salle Valentino in Paris in 1845.<sup>6</sup> The collection consisted largely of portraits, but also of scenes of Indian life, dances, buffalo hunts and tribal rituals. With Catlin were twelve Iowa Indians who had joined him in England. Led by White Cloud, Chief of the Iowas, they had come to Europe with the permission of Porter, the United States Secretary of State, to witness the wonders of Civilization.<sup>7</sup> White Cloud had brought his medicine man and several respected braves with

their families to corroborate his reports to his people. Although these Indians performed tribal dances and feats of athletic skill as part of Catlin's exhibition, their European audience was impressed by the dignity of their bearing.<sup>9</sup>

The reception of the French press was enthusiastic.<sup>9</sup> Catlin's painting, which lacked the presumption to a European style affected by Americans on the Continent,<sup>10</sup> was received as a genuinely American product but was praised primarily as ethnography rather than art. Catlin was cited for his courage and perseverance in accomplishing his great task and for his contribution to science in recording vanishing tribes.<sup>11</sup> The journalists graciously attributed his shortcomings as an artist to the difficulties of working in primitive surroundings.

Baudelaire, however, not only took Catlin seriously as an artist but used him in his two salon reviews of 1846 and 1859 as an example of what, to Baudelaire, were the most significant aspects of painting. The only other unqualified praise for Catlin as an artist was expressed in a review published in *Le Constitutionnel*.<sup>12</sup> The language used in this review points to Baudelaire himself as the author, in particular one line which reappears in his *Salon de 1836*.<sup>13</sup>

In addition to reviews, the weekly *l'Illustration* published three lengthy articles on Catlin, illustrated by engravings copied from Catlin's own plates.<sup>14</sup> By translating liberally from Catlin's book, *l'Illustration* made available to the French public a generous selection of Catlin's experiences as a wilderness artist.

Neither the journals nor *l'Illustration* recorded the effect of the paintings and Indians on the visitors to the Salle Valentino. This was vividly described by George Sand in an article published in 1846 entitled "Les Sauvages de Paris."<sup>15</sup> Sand, like Baudelaire, was impressed with the content of the paintings

representing hideous scenes of initiation into mysteries, of agony, torture, of Homeric chases, of deadly combat; finally, all the testimony and all the frightfully dramatic scenes of savage life...

She describes the astonishment and terror of the crowd at the sudden entrance of the Indians in costume and war paint—what Catlin called the "Discovery Dance!"<sup>16</sup>—whose appearance gave a bizarre sense of reality to the paintings, confirmed by comparison of White Cloud and Little Wolf to their portraits in the Hall, and of the dances to the painted scenes of warfare and ritual.

But Sand's excitement in seeing the living savage was not the only emotion aroused by these Indians. She notes that during the display of martial athletics a companion was struck by the similarity of the Indians to classical heroes.

This companion was possibly Delacroix, who wrote to Mme Sand about a second group of Indians exhibited later by Catlin. In a letter to Louis de Planet he compared White Cloud brandishing his lance to Ajax defying the gods, and the women in the scalp dance to those of the Panathenaic procession of the Parthenon friezes.<sup>17</sup> This recognition of the correspondence between the American Indian chief and the classical hero is understandable in the context of the romantics' devotion to the cult of the "noble savage."

Both George Sand and a journalist of the *Revue Britannique* stated that Catlin's paintings and his Indians "verify the novels of Chateaubriand and Fenimore Cooper."<sup>18</sup> Cooper's leatherstocking novels had enjoyed a great popularity in the decades preceding Catlin's arrival,<sup>19</sup> and the fact that these writers couple his name with that of Chateaubriand suggests that the ethical concerns of Cooper's works—the respective virtues of red man and white—were not lost on an audience already accustomed to Chateaubriand's combination of sentiment and moral philosophy. Chateaubriand's Indian hero Chactas, who possesses wisdom beyond the powers of civilized man, is at one with Catlin's observations on his Iowas;<sup>20</sup> indeed, this quality of the Indian is emphasized throughout Catlin's major book. In his *Notes in Europe* he compares European and Indian customs and mores, both from the point of view of the Indians and of Catlin himself.<sup>21</sup> Without doubt, Catlin would have stressed the dignity and nobility of the Indian in the lectures he gave to his French audience, as he did in his portraits.

The association of Catlin with the novels of Cooper and Chateaubriand indicates the desire for evidence to substantiate the exotic dream of America that had existed in France since the seventeenth century.<sup>22</sup> At least one French traveler had returned from America to report his disillusionment at the conditions of the frontier—the prairie broken by telegraph wires, the noise of the railroad, the vanished wigwam, the drunken Indians dressed in shabby Western clothes.<sup>23</sup> Catlin's paintings affirmed the reality of the dream beyond the white man's frontier. His paintings were copiously documented by testimonials to his accuracy by Indian agents and authorities; his own personality and his conviction inspired confidence which was willingly given.<sup>24</sup> The *Moniteur Industriel* called him another Herodotus and spoke of his severe and pensive face, describing his speech as conveying "un enthousiasme d'un poète."<sup>25</sup> Catlin had been there, had seen, and was not disillusioned. Even the actions of his Indians seemed to lend reality to the myth. George Sand compared the tenderness of the fierce, brave Little Wolf toward his dying wife

with that of Chactas toward Atala,<sup>26</sup> and her description of Little Wolf with his dead baby recalls Delacroix's *Les Natchez*.<sup>27</sup>

#### DELACROIX AND CATLIN

Delacroix had painted *Les Natchez* soon after returning from his Moroccan journey of 1832, which had given him a taste for painting uncivilized peoples in their own environment. But following that trip his only contact with the living savage was his attendance at Catlin's gallery, documented only by a few letters and drawings. No journal exists for that year.

A letter to de Planet<sup>28</sup> indicates that Delacroix was one of the faithful few whose interest in Catlin survived the departure of the Iowas and the appearance of a group of Ojibwas, whose authenticity was questioned by the public.<sup>29</sup> It was this latter group whom Delacroix's surviving drawings represent. These are few (Figs. 1, 2, 4), although more may exist in unknown private collections.<sup>30</sup>

Identification of the subject of these drawings as Ojibwas may be made by comparison with Catlin's steel engravings of Ojibwas (Fig. 3); details of costume and headdress agree, whereas the Iowas were distinguished by a shaven skull. This clarifies the double inscription on the drawing (Fig. 1): the word "od-ji-be-wais" in a hand close to Delacroix's is accurate; the word "iowais" in lighter line and slightly different hand may have been made at the post-humous sale.<sup>31</sup> Delacroix's correspondence indicates that the drawing must be dated in late August of 1845, after his return from the "Eaux-Bonnes" in the Pyrenees, and after the popularity of Catlin's exhibit had subsided.

To this pencil drawing may be related two pages of ink sketches published by Moreau-Nélaton (Figs. 2, 4).<sup>32</sup> One contains the same two figures occurring in the pencil drawing. Comparison suggests that the pencil drawing was done at leisure from the quick ink sketches which, their looseness indicates, were made from memory or from life without carefully studied form. The notes on Figure 3, indicating the use of bear claws in necklace, belts and bandoliers, are the kind of notes an artist makes when sketching from life. Delacroix's fondness for sketching from the moving model was recorded by Baudelaire,<sup>33</sup> and later by the young Monet, who with Bazille secretly observed Delacroix at work.<sup>34</sup>

Comparison of these ink sketches with the pencil drawing is interesting in Delacroix's comments on the graphic realization of a memory image. His



Fig. 1. EUGÈNE DELACROIX, *Two Ojibwa Indians*  
(Facsimile by Alfred Robaut, courtesy of the  
Bibliothèque Nationale, Cabinet des Estampes)



Fig. 2. EUGÈNE DELACROIX, *Studies of Ojibwa Indians*  
Paris, Louvre, courtesy of the Cabinet des Dessins





Fig. 3. GEORGE CATLIN, *Ojibwa Indians in Europe*  
(from Catlin, *Notes...*, vol. II)



Fig. 4. EUGÈNE DELACROIX, *Studies of Ojibwa Indians*  
(from Moreau-Nélaton, *Delacroix raconté par lui-même*, vol. II)



comments were recorded by de Planet following Delacroix's observations on the likeness of the Indians to Greek heroes:

For these thing of memory, the first sketches must not be too finished, nor reworked. When one has not first been able to capture that which the memory represents so vaguely, one must make other sketches of the same subject and remake them until one has drawn out of the memory the image that lies in its depths.<sup>35</sup>

The formal changes from the ink sketches to the pencil drawing appear to illustrate this very process. It is evident that during the refinement of the ink sketches, Delacroix has introduced forms characteristic of his style. The crumpled somewhat angular shape that develops in the buckskin of the standing figure, at once nervous in contour and stiff (a medieval quality suggestive of Dürer, whom Delacroix studied), is typical of Delacroix's drapery from the smallest easel paintings to the wind-blown curtain in the Heliodorus mural at Saint-Sulpice. In view of Delacroix's comparison of the Indians to classical heroes, the striking resemblance of the figures in the pencil drawing to those of Alexander and his attendants in the Luxembourg ceiling indicates a possible connection (Fig. 5).<sup>36</sup> Since these paintings were executed between 1841 and 1846,<sup>37</sup> Delacroix may have seen Catlin's Indians in terms of his own conception of classic warriors, but the presence of the same figures in the ink sketches raises the possibility that the Indians may have furnished Delacroix with a classical model.

Delacroix's rejection of modern life as suitable inspiration for the artist, and his conviction that the living classic lay in those peoples whom civilization termed primitive, went back to his Moroccan journey of 1832. In that same year Catlin began his eight-year painting trip among the American Indians and made observations similar to Delacroix's. That both painters saw primitive tribes as a revitalization of their idea of Greek classicism is not surprising. This identification is common in French writers from Chateaubriand to George Sand and Baudelaire. Before Catlin, Benjamin West had compared the *Apollo Belvedere* to a Mohawk warrior. The romantic dissatisfaction with modern life depended greatly on Rousseau's conception of the primitive state as superior to the civilized.

The problem was acute in painting because of the high place traditionally accorded to history painting, and the form in which David conceived the antique. Delacroix might reject David's conception of antiquity but his beliefs were bound up with the ideals of history painting. He could admire Courbet's

handling of paint but not his choice of subject. And even Catlin, who never painted ancient history, continually praised his Indian models as a realization of the ideals of Greek art. As the nineteenth century artist began to lose faith in values derived from antique art, he sought to fortify his ideal through real situations (hence the limitation of such terms as naturalism, romanticism and classicism—all three involved here). How much the artist depended upon observations of the past is difficult to determine. In language similar to that of Delacroix and Catlin a colonial author in America in 1705 compared the customs of certain Indian tribes to those of ancient Greece and Sparta.<sup>38</sup> But although a cliché based on literature may underlie the post-romantic vision of the noble savage, one cannot deny that much of the enthusiasm of these writers and artists is a genuine reaction to the stoic dignity and the alien simplicity of the Indian or Moroccan seen with civilized eyes.

Though hardly original in seeing the savage as an incarnation of the classic, Delacroix and Catlin are unique in their common rejection of the academic studio as the place to discover the classic ideal. For Delacroix, who had made many drawings after ancient sculpture and coins, his Moroccan experience became a means to revitalize his painting and to understand ancient art. From Morocco he wrote to Auguste Jal a significant condemnation of formalism, thinking perhaps of Ingres' linear abstractions.

...There is here something of the most simple and the most primitive; it lies less in the Turkish breed; the Romans and the Greeks are here at my door; I have laughed well enough at the Greeks of David, apart—you understand—from his sublime brush. I know them now; in the marbles is the truth, but one must know how to read it, and our poor moderns see only the hieroglyphics. If the school of painting persists in ever proposing the family of Priam and of Atrius as subjects for its young sucklings of the Muses, I am convinced, and you will agree, that it would be far more valuable to send them as cabin boys on the first ship to Barbary, than to labor any longer in the classic earth at Rome. Rome is no longer in Rome.<sup>39</sup>

For Catlin, who had little experience with antique art, the Indians provided an immediate experience of the classical world, an experience unattainable in an art school.

...Of this much I am certain—that amongst these sons of the forest, where are continually repeated the feats and gambles equal to the Grecian Games, I have learned more of the essential part of my art in the three last years, than I could have learned in New York in a lifetime.<sup>40</sup>

The attitude of both painters was perhaps not disinterested; the beliefs of both ran counter to those of the academy. Catlin lacked academic training, and Delacroix had matured in the studios of Gros and Géricault, the left wing of art, rather than in the conservative school of David. But their hostility to the academy cannot be totally responsible for their admiration of primitive tribes; this sentiment must be considered genuine.

Their belief that the spirit of Greece can be reached through the savage is more complex and involves for both painters theory or attitude rather than practice. This attitude concerns the traditional sense of obligation of the artist toward the classical heritage as a source of inspiration rather than a source of subject matter. Ancient scenes play no part in Catlin's art and they figure only rarely in Delacroix's. But with Delacroix, the occurrence of such scenes (particularly in his mural paintings) is interesting in view of his disavowal of the romanticism of his times and his aspiration to the classic. In spite of this self-conscious classical orientation, Delacroix's style has the warmth and vitality of his romantic predecessors and his historical models (primarily Rubens), and the immediacy of life. This last factor must certainly be attributed in part to his Moroccan experience of making sketches from life. And certainly this immediacy is the quality that makes possible a comparison of two works so removed in kind as the detail from the Luxembourg library ceiling and the drawing of Catlin's Indians. For Delacroix, classicism was essential to art, but he could conceive of no classical scenes that did not have the warmth and immediacy of personal observation.<sup>41</sup>

That he and Catlin found it necessary to go beyond the geographical limits of their own civilizations to find inspiration anticipated the similar search by Gauguin and the German Expressionists. But unlike the Expressionists, Delacroix and Catlin did not end by rejecting their own civilized cultures.

The connection between Delacroix's Moroccans and Catlin's Indians was seen in 1859 by Baudelaire in a North African scene by Fromentin:

It is not only by the brilliant fabrics and the curiously wrought arms that the eyes are taken, but above all by this gravity and this patrician dandyism that characterize the chiefs of mighty tribes. So appeared to us, nearly fourteen years ago, those savages from North America, conducted by the painter Catlin, who, even in their state of decadence, made us dream of the art of Phidias and the Homeric grandeurs.<sup>42</sup>

#### BAUDELAIRE AND CATLIN

As Delacroix and Catlin turned away from the traditional idea that the way

to classical beauty lay only in Greek art, so did Baudelaire, in 1855, attempt to demonstrate the insufficiency of an esthetic based on Greek sculpture to account for the variety of form in exotic arts.<sup>43</sup> The immediate reason for his concern was the international character of the Exposition Universelle of 1855. Before discussing any paintings in his review, Baudelaire felt himself obliged to define the state of mind necessary to the spectator who wished to understand an art foreign to his own environment:

...in order to understand this fragment of universal beauty one must work within himself a transformation which partakes of the mystery, and by a phenomenon of the will working on the imagination, he teaches himself to participate in the milieu which gave birth to this rare flowering.<sup>44</sup>

By conceiving of an esthetic sensibility which could be consciously acquired, Baudelaire anticipated the broad appreciation of foreign art forms that would materialize only much later in the century, when photographic reproduction would disseminate exotic art to a wider public. Also, Baudelaire recognized the need to free oneself from the restrictions of the forms of one's own immediate environment in order to comprehend a foreign culture. Immediately after presenting his definition, Baudelaire offered an example of the type of man best equipped to make this difficult adjustment within himself, and in this description there is a marked difference in tone from the more abstract passage above:

Few men have completely this divine grace of cosmopolitanism; but all can acquire it in various degrees. The most gifted in this respect are those solitary travelers who have lived for years in the depths of the forests, in the midst of the vertiginous prairies, with no companion but their rifle, contemplating, dissecting, writing. No scholarly veil, no university paradox, no pedagogical utopia, is interposed between them and the complex truth.<sup>45</sup>

The character of the solitary traveler, in every detail of the description, agrees with the image of Catlin created in the reviews of his book and in the preface to the *Catalogue raisonné* of his exhibition:

M. Catlin made his packs which were not heavy, and which were composed of rolled canvas, of brushes, of colors, of paper and crayons; he fitted his carbine to his bandolier; and with paddle in hand he left for the West in quest of adventures, of Indians, of Buffalo and of prairies. (Translated from the Brussels *Indépendance*.)<sup>46</sup>

M. Catlin left alone, without friends or advisors, armed with brushes and

palette, to fix on canvas and to save thus from oblivion the features and customs of these picturesque peoples. (Translated from the *Catalogue raisonné*.)<sup>47</sup>

In his *Salon de 1859* Baudelaire retells an anecdote taken either from Catlin's book or from an extract published in *l'Illustration*.<sup>48</sup> In the same article Baudelaire cites Catlin's work as an example of imaginative landscape painting,<sup>49</sup> and recalls Catlin in the passage on Fromentin quoted earlier. This image of Catlin as painter, writer, adventurer, epitomized Baudelaire's own desire for physical and spiritual escape, which he could only express through his poetry and his love of painting. It is perhaps possible that Catlin also served as the model for the ideal esthete.

Catlin's place in Baudelaire's conception of color is more demonstrable. It is only in reviewing Catlin's work that Baudelaire describes precisely an aspect of color about which he hints only vaguely with Delacroix. This is not to suggest that Baudelaire held Catlin in higher esteem than Delacroix, but it is characteristic of Baudelaire's art criticism that when he is discussing a point most important to him, he refuses to limit his idea with denotative language. For him, Catlin was more accessible, more describable, than Delacroix.

It is concerning the nature of color that Baudelaire's art criticism becomes most significant for the nineteenth century. He attributes to color an emotional force unrecognized by anyone else before Van Gogh. Although capable of writing descriptions rich in color imagery,<sup>50</sup> he rejects mere beauty as the ultimate value of color, in order to stress the expression of emotional states. This power he ascribes only to red and green. The combination recurs in his art criticism with obsessive regularity; rarely is there another color mentioned, just as his poetry is dominated by black and white imagery, and occasionally red.<sup>51</sup>

The significance of this combination for Baudelaire is expressed in a reference to Delacroix: "This bloody and savage desolation barely balanced by the somber green of hope! This terrible hymn to agony..."<sup>52</sup> The motif is enlarged upon in reference to Delacroix in 1855 with the same symbolic implications.<sup>53</sup> Its place in reference to other possible moods of color is made clear in 1846:

There are tones gay and wanton, wanton and sad, rich and gay, rich and sad, commonplace and original. Thus the color of Veronese is calm and gay. The color of Delacroix is often plaintive, and the color of M. Catlin often



terrible. I have had for a long time before my window a cabaret striped in raw green and red, which afforded my eyes a delicious agony.<sup>54</sup>

The place given to Catlin here with Veronese and Delacroix is indicative, not of rank so much as uniqueness. It is his recognition of the capacity of color to provoke emotional sensation of a complex nature (especially of agony and joy, a combination suggestive both of Christian mysticism and Expressionism) that removes Baudelaire's painting criticism from his own time. It is not until the 1880's that parallels reminiscent of Baudelaire's cabaret can be found in Van Gogh's description of his *Night Café*:

I have tried to express the fearful passions of humanity by means of my red and green. The room is blood red and dull yellow, a green billiard table in the center; four lemon yellow lights, with a radiance of orange and green about them. Chiefly there is the continual clash and contrast of the most alien greens and reds...<sup>55</sup>

Before Van Gogh, no major painter used color, especially red and green, so directly. The brilliant patches in a Delacroix are modified by surrounding colors. His own emotional intensity was controlled by his taste and by an inclination toward browns or neutral color as a foil for the bright.

Only Catlin, out of a combination of carelessness and intensity, used color so crudely, applying red and green with a repetitiousness that parallels Baudelaire's sophisticated repetition of a theme or an image. Catlin's subject matter—torture and death, war and the hunt—provided a content that bore out the promise of the raw color and rough execution. It was this combination that stimulated Baudelaire to write his most specific and poetic explication of the symbolic significance of red and green:

As for his color, it has something of the mysterious that delights me more than I can say. Red, the color of blood, the color of life, abounded so in that somber museum that it was an intoxication; as for the landscapes—wooded mountains, immense savannahs, deserted rivers—they were monotonously, eternally green; red, this color so obscure, so dense, more difficult to penetrate than the eye of a serpent—green, this color of nature, calm, gay, and smiling, I find them again singing their melodic antiphon on the very faces of these two heroes. This much is certain; that all the tattooings and colorations were made in accordance with scales both natural and harmonic.<sup>56</sup>

The "two heroes" were Little Wolf and The Buffalo's Back-Fat, whose portraits, exhibited at the Salon of 1846 recalled to Baudelaire the atmosphere of the Indian Gallery of the preceding year.



Catlin, because he lacked the intellectual and artistic qualities which Baudelaire praised in Delacroix, because of the intensity of his painting style and the narrow range of his subject matter, evoked in Baudelaire a criticism bereft of the elegant language common to the mid-century, a criticism as intense and concise as the images in Baudelaire's poetry. The rapport between Catlin and Baudelaire is bizarre and yet not surprising, for Baudelaire played the role of the arch-sophisticate, who, having been a devoted amateur since early youth, knew painting almost too well, and was dissatisfied with both the conservative Salon art and the rising school of landscape painting. Baudelaire's over-refined taste had reached the point where the raw color and rude form of Catlin's art bore deep and mysterious meaning, which no painting before Expressionism and Symbolism would intentionally pursue. Catlin's primitivism had evoked in Baudelaire a vision, expressed in critical language, that would not become generally comprehensible until nearly half a century later.<sup>17</sup>

<sup>1</sup> George Catlin, *Illustrations of the Manners, Customs, and Conditions of the North American Indians; in a series of letters and notes...*, London, 1841; Philadelphia, 1913. By 1848 the sixth edition had been published in London, copies being widely circulated in America and on the Continent.

<sup>2</sup> The generally known biography on Catlin, Loyd Haberly's *Pursuit of the Horizon*, New York, 1948, omitted the most important bibliography for early Catlin studies. This is William Harvey Miner's "Bibliography of Catlin's Works," *Proceedings and Collections of the Wyoming Historical and Geological Society*, XXI (1930), 83-97. Two of the articles listed by Miner are worth citing here for their discussions of Catlin as artist and as reporter: Edwin Swift Balch, "Art of G.C.," *Proceedings of the American Philosophical Society*, LVII (1918), 144-154. Balch gives a thorough analysis of Catlin's art—his palette, method and style. He is in sympathy with Catlin, and his enthusiasm makes up for any inaccuracies; Washington Matthews, "The C. Collection of Indian Paintings," *United States National Museum Report*, 1889-1890, pp. 593-610. Matthews also offers technical information on Catlin's art and shows by comparison with photographs of possible motifs the accuracy of his landscapes. Matthews also defended (offering irrefutable evidence) the authenticity of Catlin's paintings of the Mandan ritual, which had been the center of an attack on Catlin's reliability throughout the nineteenth century; John C. Ewers, "G. C., Painter of Indians and the West," *Smithsonian Report* for 1955, pp. 483-528, offers a clarification of the sometimes muddled facts about Catlin, his history, his chronology and an accurate report on the collection in the National Museum; Henry Nash Smith, "American Emotional and Imaginative Attitudes Toward the Great Plains and the Rocky Mountains, 1803-1850," Ph.D. (unpublished), Harvard College Library, 1940, treats of Catlin's ideas and concepts with their 18th century sources, and his landscape descriptions. Though not a major part of this dissertation, the material on Catlin is extensive and valuable (see especially pp. 147 ff., pp. 312-313, 324-326); Edgeley W. Todd, "Indian Pictures and Two Whitman Poems," *Huntington Library Quarterly*, vol. XIX, No. 1, Nov. 1955, discovers a lengthy plagiarism from Catlin's writings in Whitman's *Song of Myself* and *Osceola*; Bernard de Voto, *Across the Wide Missouri*, Boston, 1947, Appendix 2, pp. 391-401, 453, 457, writes a sensitive evaluation of Catlin's art and his stature among his contemporaries.

<sup>3</sup> Harold McCracken, *George Catlin and the Old Frontier*, Dial Press, 1959; Marvin C. Ross, edit., *G. C., Episodes from Life Among the Indians and Last Rambles with 152 Scenes and Portraits by the Artist*, University of Oklahoma Press, 1959.

<sup>4</sup> Catlin himself was engaged in producing a new version of his work during his late years. It was to be entitled *The North Americans* and featured plates in photogravure. The photographic plates and the paintings he prepared especially for the camera, together with the unpublished manuscript, are in the Huntington Library and Art Gallery, San Marino, California. My gratitude is due to the staff of this library for their assistance in my examination of this material and the 57 paintings on bristol board in their Catlin collection.

<sup>5</sup> The bibliography on Catlin's European experience is brief: Jean Giraud, "G.C., 'le cornac des sauvages' et

Charles Baudelaire," *Mercur de France*, CVII (Feb. 16, 1914), 875-882, attempts to prove Catlin's influence on Baudelaire's poem *Le calumet de paix*, and includes liberal quotations from French newspapers of 1845; Alfred Delvau, *Les Lions du jour*, Paris, 1867, includes a chapter on Catlin's Indians, with interesting sidelights, but most of his material on Catlin is drawn from Catlin's own *Catalogue raisonné* (see note 24). Delvau's book is interesting for its picturesque journalism and makes no pretensions to anything more; George Catlin, *Notes of Eight Years Travel and Residence in Europe with his North American Indian Collection*, New York, 1848, consists mainly of observations on European customs by Catlin and his Indians, and is lacking in the factual information it could have contained. However, in vol. I, Appendix A, pp. 205-246 are assembled the press reviews from English and French newspapers on Catlin's book and his Indian Gallery.

<sup>6</sup> Catlin, *Notes*, II, 227-281.

<sup>7</sup> *Loc. cit.*, and Catlin, *Notice sur les Indiens ioways, et sur le Nuage Blanc, premier chef de la tribu, venus des plaines du Haut-Missouri, près des montagnes Rocheuses....*, Paris, Wittersheim, 1845. This small work includes much material on the Indians, their customs, and the circumstances of their journey to Europe, and even includes a French translation of an Indian poem of striking syntax.

<sup>8</sup> See note 15.

<sup>9</sup> See note 5 on Giraud and Catlin.

<sup>10</sup> French reaction to Europeanized American painting is indicated by the sarcastic dismissal of the American contribution to the Exposition Universelle of 1855 in the review of Edmond About (*Voyage à travers l'Exposition Universelle*, Paris, 1855). About groups the ten Americans present under "Amérique, département de la peinture française."

<sup>11</sup> Suggestions by French and English journalists to their governments to purchase Catlin's collection fitted in with his purpose in bringing the collection to Europe, since similar efforts by such men as Daniel Webster had failed to stimulate the United States government to any such action.

<sup>12</sup> *Le Constitutionnel*, June 22, 1845. Reprinted in Catlin, *Notes*, I, 237.

<sup>13</sup> The description of a *Buffalo Hunt* in the anonymous review is quite Baudelairean; the line recurring in Baudelaire's *Salon de 1846* praises the lightness of Catlin's skies. No one else makes such an observation or sees so much artistic quality in Catlin.

<sup>14</sup> *L'Illustration, journal universel hebdomadaire*, V (April 26, 1845), 149; (May 24, 1845), 202-205; (June 17, 1845), 231-233; and 263-266.

<sup>15</sup> George Sand, "Les Sauvages de Paris," in *Le Diable à Paris*, text by Balzac, Sand, et. al., Paris, J. Hetzel, 1846. One page of illustration to Sand's article by Maurice Sand, son of the authoress and student of Delacroix.

<sup>16</sup> Catlin, *Notes*, II, 227.

<sup>17</sup> Delacroix, *Correspondance Générale*, Paris, 1936, II, 236 (see letter to Mme Sand, Sept. 1845). Louis de Planet, "Souvenirs de L. de P.," published by André Joubin, *Bulletin de la Société de l'Histoire de l'art français*, 1928, pp. 368-473. See pp. 466-467.

<sup>18</sup> Sand, *op. cit. Revue Britannique*, April, 184-, quoted by Jean Giraud, *op. cit.*, p. 875.

<sup>19</sup> Margaret Murray Gibb, *Le Roman de Bas-de-Cuir; Etude sur F. Cooper et son influence en France*, Paris, 1927. See pp. 98-108 on the theme of disgust with civilization and return to the primitive in Chateaubriand and Cooper (and Bernardin de St. Pierre). "Bas de Cuir, avec le parfum de sa forêt natale rafraîchit l'atmosphère altérée de la France." This innocence of the primitive also characterizes Catlin as the French saw him.

<sup>20</sup> Catlin, *Notice*... Throughout this little book the theme is stressed, with testimonial letters to the courage and good conduct of the Indians and the impression they made on Louis Philippe on the occasion of their reception at the Tuileries.

<sup>21</sup> Catlin, *Notes*.

<sup>22</sup> Gilbert Chinard, *L'Exotisme Américain dans la littérature française au XVI<sup>e</sup> Siècle d'après Rabelais, Ronsard, Montaigne, etc.*, Paris, 1911; *L'Exotisme Américain dans l'oeuvre de Chateaubriand*, Paris, 1918.

<sup>23</sup> Pierra Jourda, *L'Exotisme dans la littérature française depuis Chateaubriand*, Paris, 194-, vol. II, *Du romantisme à 1939*, Ch. VII, "L'Amérique," pp. 168 ff.

<sup>24</sup> Catlin, *Catalogue raisonné de la Galerie Indienne de Mr. Catlin*..., Paris, 1845. On pp. 2-3 were testimonials of American authorities, including prominent statesmen, on the veracity of Catlin's work and the value of his collection (see note 11).

<sup>25</sup> *Moniteur Industriel*, n.d. in Catlin, *Notes*, II, 242.

<sup>26</sup> Sand, *op. cit.*, was referring to the novel *Atala* by Chateaubriand.

<sup>27</sup> *Les Natchez*, illustrating Chateaubriand, was exhibited in 1835. In 1930 the painting was in the collection of Mme Frappier in Paris (Louis Hourticq, *Delacroix*, Paris, 1930, pl. 7).

<sup>28</sup> de Planet, *op. cit.*, p. 472.

<sup>29</sup> Catlin, *Notes*, II, 278 ff.

<sup>30</sup> Alfred Robaut, *L'Oeuvre complet de Eugène Delacroix*, Paris, 1885. Robaut lists sheets of drawings of Indians, including Iowas (no. 1671). His description of portraits "ranged in rows" suggests the disposition of the pictures in Catlin's gallery as depicted in his illustrations. The date of 1834 is probably wrong, since there were no Iowas in Europe before 1845. (See Carolyn Foreman, *Indians Abroad, 1493-1938*, Univ. of Oklahoma Press, 1943.) André Joubin, editor of Delacroix's *Correspondance*, mentions a poster of Indians executed for Catlin by Delacroix but indicates no source for his information.

<sup>31</sup> First published as a miniature drawing by Robaut, *op. cit.*, no. 951. The photograph reproduced here was made from the facsimile by Robaut in the Bibliothèque Nationale, Cabinet des Estampes, *Calques et Dessins d'Alfred Robaut d'après Eugène Delacroix, 1813-1863*, vol. I, no. 951. Although Robaut's monumental task of reproducing Delacroix's work in the original size and material sometimes fails to record Delacroix's touch accurately, as in the brush drawings, he is very accurate in the pencil drawings, especially in the present case where the drawing is a tracing and like many of Delacroix's tracings (which he used extensively to experiment with minor variations in a figure or composition) uses a deliberate kind of line. This line is not difficult for Robaut (who devoted a great part of his life to Delacroix's *oeuvre*) to reproduce. Although the original tracing cannot be found (and may be destroyed) a tracing of similar style exists in the Cabinet des Dessins at the Louvre (RF 16.677), showing an arab leading a horse and bears the identical inscription in pencil: "donné à Jenny LeGuillou, Eug. Delacroix." Above his facsimile Robaut has written "Dessin mine de plomb—à M. E. Riesener, Depuis la mort de Jenny." Below, recorded from the original drawings, is the record of the Riesener sale, "No. 229 Du Catalogue Vente Riesener, 16 avril, 1879: 37 fr."

<sup>32</sup> Etienne Moreau-Nélaton, *Delacroix raconté par lui-même*, Paris, 1916, vol. II, figs. 257, 258. Figure 2 was discovered for me in the Louvre, Cabinet des Dessins (RF 9311), by Monsieur Trépy. It was exhibited at the Louvre in 1930 (Catalogue; Exposition Eugène Delacroix; Peintures, Aquarelles, Pastels, Dessins, Gravures, Documents, Paris, 1930, No. 611. "Feuilles d'études d'après des Indiens Iowas.") Figure 3 has not been discovered. The photograph was made from figure 278 in Moreau-Nélaton. The inscription reads: "griffes d'ours, tantôt en ceinture, tantôt en bandoulière, tantôt en collier." The casual style is characteristic of many Delacroix sketches and, while it could not be said to represent his best ink drawings, is valuable in demonstrating the rapid flow of images that underlie many of his resolved compositions.

<sup>33</sup> Charles Baudelaire, *The Mirror of Art*, edit. and trans. by Jonathan Mayne, New York and London, 1955, p. 327 (from *La Vie et l'oeuvre d'Eugène Delacroix*, Ch. VI).

<sup>34</sup> G. Poulain, *Bazille et ses Amis*, Paris, 1932, p. 47 (reference from John Rewald, *History of Impressionism*).

<sup>35</sup> de Planet, *op. cit.*, pp. 466-467.

<sup>36</sup> Concerning this painting Moreau-Nélaton said: "Les grecs du Luxembourg et leurs congénères ont, à coup sûr, un peu de sang des sauvages de Catlin dans les veines, mêlé à celui des arabes de Barbarie (*op. cit.*, II, p. 44).

<sup>37</sup> Raymond Escholier, *Delacroix, peintre, graveur, écrivain*, Paris, 1926-1929, III, 31, 62.

<sup>38</sup> Roy Harvey Pearce, *The Savages of America: A Study of the Indian and the Idea of Civilization*, Baltimore, 1953. In relation to Catlin this book is valuable for demonstrating the change of attitude toward the Indian from hatred to sympathy, once it was clear that the Indian was conquered. Also see the writings of Robert Beverly (1705) for an early example of comparison of the customs of the Indian to those of ancient Greece and Sparta (p. 42 ff.).

<sup>39</sup> Eugène Delacroix, *Correspondance*, I (June 4, 1832), 330.

<sup>40</sup> Catlin, *Illustrations*, II, 42.

<sup>41</sup> Gustave Planche, a conservative critic favorable to both Ingres and Delacroix, praised the former for perfection of "style" and the latter for color and "truth of movement." He stressed that style, essential to the art of Ingres, would be detrimental to this truth of movement in the work of Delacroix. This was in an article treating mural decorations of both painters in the same building. ("L'Apothéose de Napoléon et le Salon de la Paix, les deux écoles de peinture à l'Hôtel de Ville," *Revue des Deux Mondes*, 15 avril, 1854, pp. 305-321.) For the romantic warmth of Delacroix's classical scenes see *The Last Words of Marcus Aurelius*, illus. in Baudelaire, *op. cit.*, pl. 58.

<sup>42</sup> Baudelaire, *op. cit.*, p. 265.

<sup>43</sup> *Ibid.*, p. 191 ff.

<sup>44</sup> *Ibid.*

<sup>45</sup> *Ibid.*

<sup>46</sup> Brussels *Indépendance*, Jan. 4, 1846 (reprinted in Catlin, *Notes*, I, 243).

<sup>47</sup> Catlin, *Catalogue*, p. 1.

<sup>48</sup> *L'Illustration*, V, 263; Baudelaire, *op. cit.*, p. 287 (in the "Sculpture" section).

<sup>49</sup> *Ibid.*, p. 284.

<sup>50</sup> *Ibid.*, p. 48 (*Salon de 1846*, Ch. III, "De la couleur").

<sup>51</sup> L. Piaget Shanks, "Charles Baudelaire and the Arts," *Modern Language Notes*, XLI (1926), 439-443.

<sup>52</sup> Baudelaire, *op. cit.*, p. 63.

<sup>53</sup> *Ibid.*, p. 214 (*L'Exposition Universelle, 1855*, Ch. III, "Eugène Delacroix").

<sup>54</sup> *Ibid.*, p. 51 (*Salon de 1846*, Ch. III, "De la couleur").

<sup>55</sup> Van Gogh's letter of Sept. 8, 1888, reprinted in W. Scherjon and Joseph de Gruyter, *Vincent Van Gogh's Great Period*, Amsterdam, 1937, p. 163.

<sup>56</sup> Baudelaire, *op. cit.*, p. 74 (*Salon de 1846*, Ch. VI, "De quelques coloristes").

<sup>57</sup> For reading this manuscript and for their valuable advice I wish to thank Prof. James Ackerman (now of Harvard University) and Prof. Herschel Chipp of the University of California in Berkely; and for helpful discussions on George Catlin, Mr. Alfred Frankenstein, professor and critic of art in San Francisco. For patient help in condensing and revising I owe a debt of thanks to my wife Barbara. The Robaut facsimile was originally located for me by Mrs. Nancy MacCaulay, and photographed for her through the courtesy of the staff of the Bibliothèque Nationale, Cabinet des Estampes. Finally, for consistently kind and courteous aid to my research I wish to thank the staff of the Cabinet des Dessins at the Louvre.



Fig. 5. EUGÈNE DELACROIX, *Alexander Being Painted by Apelles*  
(detail of the dome of the Senate library, Palais du Luxembourg, Paris;  
photo: Archives Photographiques)





Fig. 1. MARTÍNEZ DEL MAZO (attrib. to), *Portrait of a Little Girl*  
New York, The Hispanic Society of America



## A RECENTLY CLEANED PORTRAIT OF A LITTLE GIRL BY A FOLLOWER OF VELÁZQUEZ

By ELIZABETH DU GUÉ TRAPIER

A *Portrait of a Little Girl* in the collection of The Hispanic Society of America (Fig. 1) is by an artist strongly influenced by Velázquez. Although not possible to attribute it with certainty to Juan Bautista Martínez del Mazo, it reveals characteristics associated with his portraits of children. The tonality is not unlike that favored by him but the brush strokes are not as free and liquid as are his, the flesh tones as luminous, nor the impasto as sparkling.

This appealing child stands before a crimson curtain edged with heavy gold braid and arranged in mannered folds. Her brown hair is adorned with red and gray ornaments and a red ribbon bow, the latter repeated at neck and wrists. The delicate modeling of the mouth and blunt little nose (Fig. 2), as well as the dark shadows beneath her eyes, recalls the manner in which Martínez del Mazo painted the children in his own family (Fig. 3), a composition now thought to have been completed about 1658. However, the latter canvas is brushed in more impressionistically than is that of the little girl and the tonality is fresher and more brilliant.

The costume of the child in the Hispanic Society's portrait is not like that of the children in the Martínez del Mazo family group but is closer to dresses worn by the royal infantas and maids of honor at the court of Philip IV. The richness of her gown suggests that she is of noble rather than middle-class parents. The bodice and full skirt over a *guardainfante* are of gray-green material trimmed with silver braid, the neckline edged with bands of black and white silk lace. Strings of gold passementerie, rings and a pearl necklace further adorn her. The upper part of her costume should be compared with that of the *Infanta Margarita* at the age of three (1654) by Velázquez in the Kunsthistorisches Museum, Vienna, and to the portrait of the same Infanta attributed to Velázquez and painted about a year later (Fig. 5). Here is the same arrangement of black silk lace over white at the neckline with gold passementerie strung across it. The hair, a bow of ribbon holding it back from her face, is in the style worn by the Infanta Margarita in several of her childhood portraits.

Of the Hispanic Society's portrait the restorer, Alberto P. Angeli, reports that the background at the right was at one time entirely repainted with bitumen which it was impossible to remove, and that there were many small losses, especially in the face. The lower part of the painting having been infected with mold, a half inch of new inpaint was used to help center the figure. Since cleaning, the portrait, which was extremely dark, has gained in clarity and richness of tone.

The placing of the little girl's figure in relation to the shadowy background is in the Velázquez tradition for court portraits. The bold, scintillating touches of impasto, so often used by the master in bringing out costume details, are lacking here, although a somewhat feeble effort has been made to realize the same effect. Reminiscent of the work of Martínez del Mazo is the dark area across the immediate foreground, which gives the unusual effect of the model standing on a platform or at the top of a steep flight of steps. A similar foreground is to be seen in his excellent portrait of the *Infante Baltasar Carlos* (Fig. 4) at the age of sixteen (1645), and in the portrait of the same prince attributed to him at Hampton Court. Such an area is not used in authentic portraits by Velázquez but it does occur in several of those by Van Dyck, notably in the representations of two children, Clelia Cattaneo and her brother Filippo (Washington, D.C., The National Gallery of Art, Widener Collection).

It will be difficult to decide upon a date for *Portrait of the Little Girl* in the Society's collection until either she or the artist is identified, but the 1650's might be suggested because of the style of her costume and the manner in which her hair is arranged.



Fig. 2. Detail of Figure 1



Fig. 3. MARTÍNEZ DEL MAZO, *Family of the Artist* (detail)  
Vienna, Kunsthistorisches Museum



Fig. 4. MARTÍNEZ DEL MAZO, *Infante Baltasar Carlos*  
Madrid, Museo del Prado



Fig. 5. VELÁZQUEZ (attrib. to), *Infanta Margarita*  
Paris, Musée National du Louvre

# NOTES ON OLD AND MODERN DRAWINGS

## SOLIMENA DRAWINGS IN THE COOPER UNION MUSEUM: A NEW DISCOVERY AND OTHERS

By RICHARD P. WUNDER

“MANY a curator and collector lives in the hope that, on some unexpected occasion, good fortune will make him the happy rediscoverer of a work of art known through documents but long lost to view.” These words of Miss Agnes Mongan<sup>1</sup> aptly describe the gratification experienced in the recent discovery of a drawing by the eminent Neapolitan painter and occasional architect and sculptor, Francesco Solimena (1657-1747). In conjunction with the exposition of this discovery, the writer would like also to present certain other Solimena or Solimenesque drawings which further our knowledge of this artist's working methods in the domain of drawing.

An important and hitherto unidentified drawing by Solimena has recently been acquired by the Cooper Union Museum. Executed in pen and bistre ink with gray watercolor washes over a pencil foundation, it is intended as a study for a mural decoration, the subject being *The Landing of Columbus in the Indies* (Fig. 1).<sup>2</sup> This drawing came to the museum in 1960 from the Estate of the late James Hazen Hyde, whose collecting zeal centered about representations of the Continents and related allegories. The previous history of the drawing is not known, and there is no indication that its former owner associated it with the *oeuvre* of this South Italian master.

It is not difficult to link this delicately rendered study with Solimena, however, for the multiplicity of swift, swirling complexes of pencil strokes, reinforced by vigorous accents in pen and ink, the strong play of lights and shadows, and even the curving form of composition (actually taken over from Lanfranco) are all characteristics of Solimena's drawing style and preferences in arrangement. We need only to compare this drawing with those in the Albertina,<sup>3</sup> or in the British Museum,<sup>4</sup> to recognize that this is the work of Soli-



mena and was carried out at a moment when his creative power was at its peak.

Though nearly all his activity was confined to the Naples area, after the death of Luca Giordano in 1705, Solimena at once took this master's place as the eminent decorator of the age, since his style was well suited to meet the exigencies of the most complicated schemes, both religious and secular. As early as 1708, while at work on the decorations in the chapel of Montecassino Abbey (totally destroyed in the bombings of 1943), Solimena's services were requested by the Republic of Genoa,<sup>5</sup> but he evidently did not seriously consider their offer for another seven years. The order called for the decoration of three large walls in the Sala del Consiglio of the Senatorial palace<sup>6</sup> with notable episodes in the history of that city, the subjects dictated being: *The Massacre of the Giustiniani Family on Chios*, representing an act of martyrdom by one of the Republic's noble families against Turkish onslaught upon Genoese rule; *The Landing of the Relics of St. John the Baptist at Genoa*, an event in the history of the Christian Church of which Genoa was justly proud; and *The Landing of Columbus in the Indies*, signifying a memorable act performed—in the name of the Court of Castile, to be sure—by one of Genoa's most illustrious sons.

Of large proportion, these three historical scenes were painted on canvas and shipped from Naples to Genoa as they were completed. The first arrived sometime between its date of commission (1715) and August 13th, 1717, when we have a record of the arrival of the second picture,<sup>7</sup> while the last, according to De Dominici, the artist's earliest biographer, was painted "tre anni dopo della sopraporta del Gesù Nuovo,"<sup>8</sup> which would have been 1728. We know that all three works were in place by that year, for they were seen and remarked upon by Montesquieu, who writes in his *Voyages*: "dans l'autre salle, il y a trois grands tableaux que Solimene leur fait à Naples."<sup>9</sup> The curious shape, as indicated by the Cooper Union drawing, makes it apparent that the horizontally disposed paintings were intended to be set off by some mode of three-dimensional decoration, probably ornamental plasterwork.

These decorations were short-lived, for in the year 1777 a fire gutted the palace. Unfortunately, no engraved view of the Council Chamber decorations seems to have been made, but existing drawings and oil sketches permit us to visualize the scheme. Prior to the identification of the Cooper Union drawing, the surviving record of the *Columbus* composition was an oil sketch by Jean-François de Troy in the Musée des Arts Décoratifs, Paris (Fig. 6), engraved in 1718 by Caylus.<sup>10</sup>



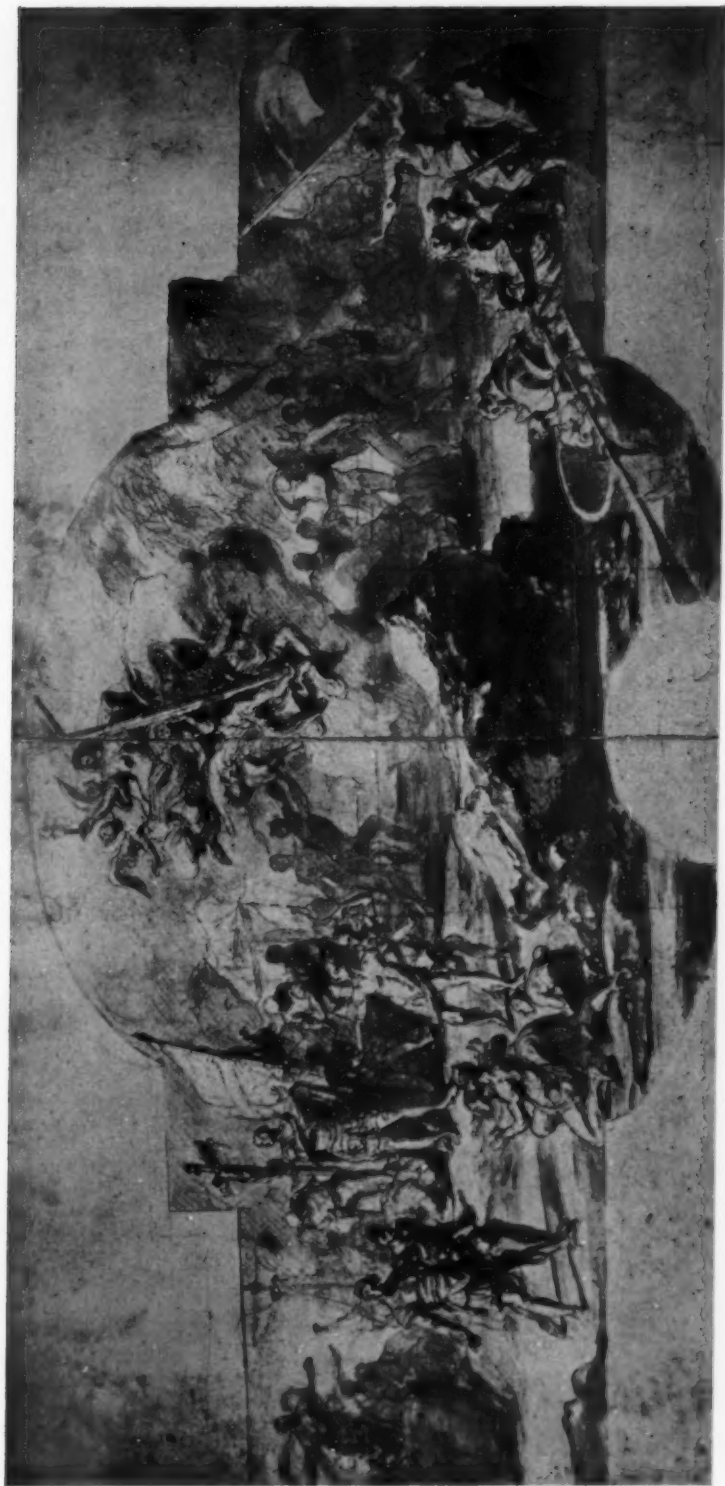


Fig. 1. FRANCESCO SOLIMENA, *The Landing of Columbus in the Indies*  
New York, The Cooper Union Museum



Fig. 2. FRANCESCO SOLIMENA, *The Landing of the Relics of St. John the Baptist at Genoa*  
Holkham Hall, Surrey, Collection of His Grace, the Earl of Leicester

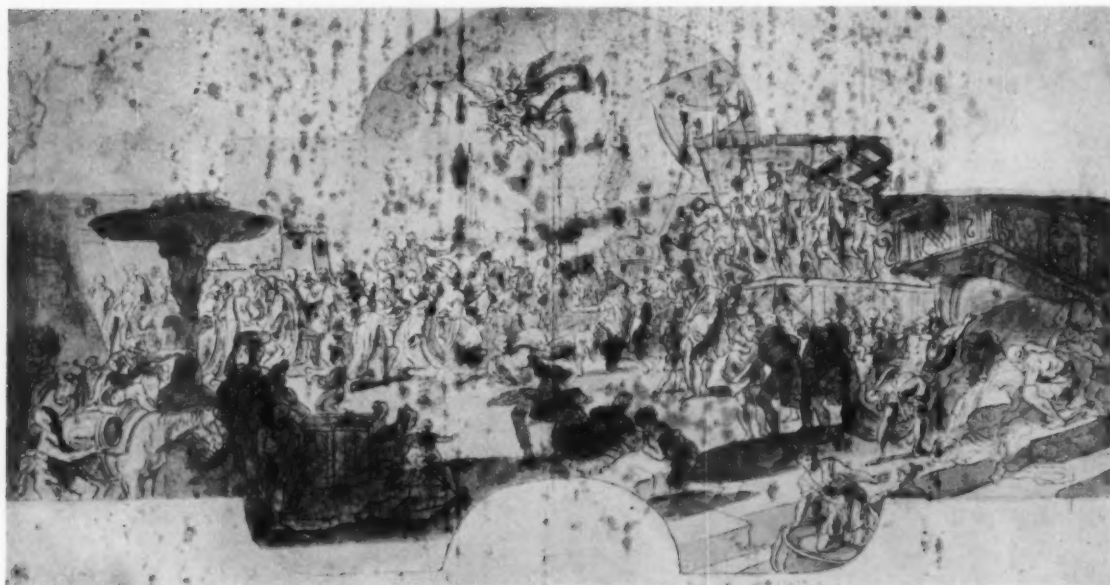


Fig. 3. FRANCESCO SOLIMENA (studio of),  
*The Landing of the Relics of St. John the Baptist at Genoa*  
New York, The Cooper Union Museum



Fig. 4. FRANCESCO SOLIMENA, *The Landing of Columbus in the Indies* (verso of Fig. 1)  
New York, The Cooper Union Museum



Fig. 5. FRANCESCO SOLIMENA,  
*Design for a Mural Decoration showing the Ascension of the Virgin*  
New York, The Cooper Union Museum



Fig. 6. JEAN-FRANÇOIS DE TROY (after Francesco Solimena), *The Landing of Columbus in the Indies*  
Paris, Musée des Arts Décoratifs

For the *Massacre* a large oil study exists in the Museo e Gallerie Nazionale di Capodimonte, Naples, while an adequate copy is owned by the Commune of Genoa, and in the Gamulin collection at Zagreb is a drawing, not by Solimena himself, reproducing the central portion.<sup>11</sup> The Naples study shows the composition to have been of vertical format, suggesting that the finished work occupied most probably the end wall of the rectangular room. Its centrifugal composition reveals that as late as 1715 Solimena was still very much dominated by Giordano's mannerisms, while the introduction of boldly illusionistic architecture shows a dependence upon the principles of perspective as set forth in Fra Andrea Pozzo's treatise published a few years earlier.<sup>12</sup>

One is also able to reconstruct both color and composition of *The Landing of the Relics* through a large oil study in the De Ferrari collection in Genoa,<sup>13</sup> for which a drawing exists in the collection of the Earl of Leicester at Holkham Hall (Fig. 2).<sup>14</sup> This drawing shows the composition to have been reversed in the painting. The minor changes do not materially alter the artist's original intention. In the painting more figures have been introduced, and there is a marked increase in the number and complexity of hovering celestial beings, boldly emphasized through nebulous chiaroscuro.

In the Cooper Union Museum there is another drawing for this subject (Fig. 3),<sup>15</sup> which follows the same direction of composition as the Holkham version but shows a number of major differences in the selection and arrangement of the various accessories. In Lord Leicester's drawing the removal of the fountain farther to the left, the lighthouse more to the right—both familiar landmarks of the city—and the compression of the buildings into a lower horizon line, contribute to the dramatic unification of the action, furthered by placing the approaching procession on the same level as the welcoming group of prelates, while featuring the casket containing the Saint's relics. These improvements leave little doubt that the Holkham drawing postdates the Cooper Union version. So much better drawn is the former that one is led to believe the Cooper Union sketch to be a copy of a lost Solimena drawing, most likely rendered by a member of the master's studio as visual record.<sup>16</sup>

A small oil painting at Rennes representing a thanksgiving by sailors for safe landing, signed and dated 1715, apparently has nothing to do with the Genoa decoration, as Ferdinand Bologna rightfully states,<sup>17</sup> further proven by the Cooper Union drawing. But its date, coincidental with the awarding of the Genoese commission, suggests that it might have served as a *pensiero*



sent to the commissioners for criticism. Likewise a lunette at Rouen, *Columbus Receiving the Papal Bulls*,<sup>18</sup> has no bearing on the Genoese series, and Bologna omits this work from his catalogue, thereby suggesting that he does not consider it to be by Solimena.

The de Troy painting and the Cooper Union drawing are keys to the actual appearance of Solimena's finished work. But the greatly altered composition by de Troy provokes the question as to which work most closely approximates the final version. It is the writer's opinion that the 1718 date on Caylus's engraving is sufficient evidence to prove that de Troy cribbed directly from Solimena, who, in his finished work had simplified his scheme, as seen in the Cooper Union drawing, thus permitting it to carry more successfully at a distance.

The Cooper Union Museum drawing (Fig. 1) is the key to an earlier version of the now lost painting. This is corroborated by the presence of another study (Fig. 4), lightly drawn in pencil on the verso of the sheet, demonstrating what must have been the artist's first idea for the scheme. This sketch shows Columbus attended by a number of companions, including a kneeling monk and a soldier holding a floating banner pointing diagonally toward a celestial group, whose positive identification cannot be made because of the presence of a strip of paper that reinforces the creased sheet. At the right, a group of figures identified as Indians through the more finished drawing has been placed at a level half way between that of the Discoverer and the heavenly group. In the more finished drawing Solimena has availed himself of the chance to improve the composition by altering these details. Columbus, standing bare headed and attended by a standing crucifer-monk, is shown in an attitude of prayer, while the figure representing him in the pencil sketch has been re-used as an accessory in the left foreground. The banner is more vertical, permitting amplification of the figures floating in the sky which represent the allegory of Divine Faith; the Indians at the right appear on the same ground level as that of the Navigator and his retinue,<sup>19</sup> while the center and right foreground areas are taken up with rockwork and a landing party, both easy devices by which the artist can give proper balance to his compositional scheme. In the existing studies for all three of the Genoese series the compositions are built about a central open area, permitting circular movement even in works whose shape requirements are decidedly horizontal, as is the case with *The Landing of the Relics* and the *Columbus* subjects. Such movement would have been hampered had Solimena clung to his initial impulse in each case.





Fig. 7. FRANCESCO SOLIMENA, *Design for a Reliquary*  
New York, The Cooper Union Museum



Fig. 8. FRANCESCO SOLIMENA, *Study of Two Putti*  
New York, The Cooper Union Museum



Fig. 9. FRANCESCO SOLIMENA (copy after), *Clement XI Vesting His Niece as a Nun*  
New York, The Cooper Union Museum

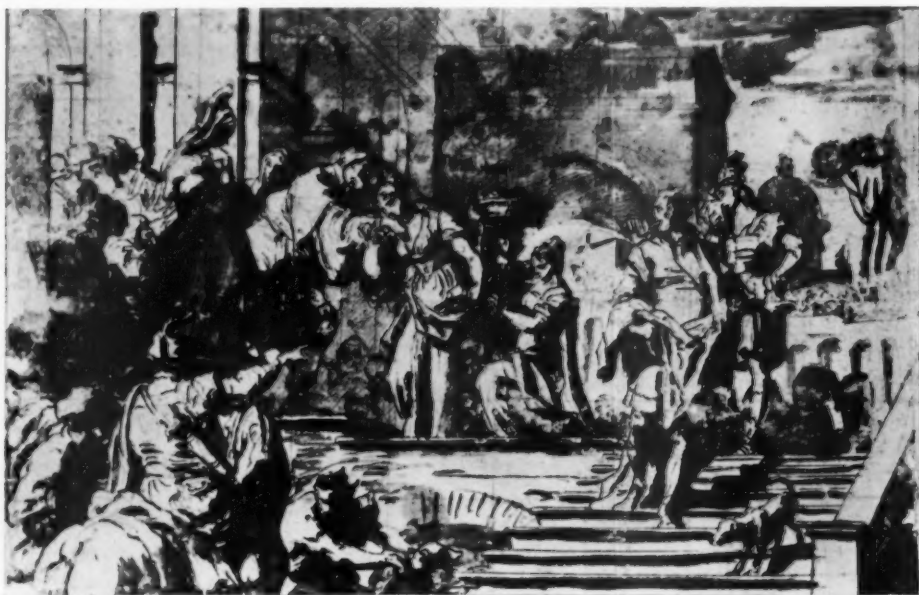


Fig. 10. FRANCESCO SOLIMENA, *Rebecca Taking Leave of Her Family*  
Ann Arbor, University of Michigan Museum of Art

It is therefore possible now to visualize the ordonnance of Solimena's decorations for the Council Chamber of the Senatorial palace at Genoa in its totality. The de Troy oil sketch further amplifies the artist's intentions both in composition and as concerns its color harmony.

Turning to other drawings by Solimena among the Cooper Union Museum's rich holdings, a decorative work, again a study for a mural which almost certainly antedates the Genoese scheme, shows two angels supporting a picture of the Ascension of the Virgin, while below are seated Saints Peter and Paul (Fig. 5).<sup>20</sup> This scheme, whose shape suggests that it was intended to be carried out in fresco over the entrance arch of a religious chamber, combines simulated architecture with figural painted decoration. Search for such a commission is at once fruitful. It is known that from 1689 to 1694 Solimena was engaged in decorating the vault of the Sacristy of the church of S. Paolo Maggiore in Naples.<sup>21</sup> In the central compartments are female Virtues attended by angels, shown foreshortened and seated on clouds in precisely the same attitudes as indicated in the Cooper Union drawing. As has been implied, it was Solimena's habit to repeat a figure in different compositions, so that here is evidence of one more instance of this practice. The figural types, too, fit into the artist's manner at this moment of his career, and the conception and decorative vocabulary of the design lead to the conclusion that the drawing could have served for the S. Paolo Maggiore commission, for there is no other undertaking in all of Solimena's career which more closely resembles the ambience into which this drawing could have fitted.

Another drawing in the Museum's collection, this time unquestionably a study for a detail in the S. Paolo Maggiore undertaking, is a small chalk sketch showing two *putti* (Fig. 8).<sup>22</sup> The vault of the Sacristy is divided into three bays whose proportions are determined by the spacing of the window arches. As has been mentioned, the center of each bay is occupied by a Virtue set within an octagonal frame, around which are four *putti* carrying attributes alluding to the central theme. In the Cooper Union sketch the lower figure holding up a crown is to be found accompanying the Virtue of Just Government, while the other *putto*, who swings a censor, appears with that of Religion. Small and seemingly insignificant as it is, this drawing gives intimate insight into Solimena's mind as he maps out a complicated decorative scheme which must have resulted from the synthesis of this and probably dozens more such spontaneous sketches.

In addition to a prodigious output of painting, Solimena extended his

efforts to architecture and sculpture and, in fact, was acclaimed also for his abilities as a poet and conversationalist. Perhaps because of his predilection for the last, it was his habit to surrender to members of his shop the execution of such architectural and sculptural commissions that came his way, the initial designs only being his.

Such may have been the case with a drawing in the Cooper Union Museum for a reliquary (Fig. 7).<sup>23</sup> The manner of draftsmanship more closely approximates that found in the S. Paolo Maggiore drawings than in those relating to the Genoese commission, so that one searches to place it in the period of the late 1690's or early 1700's. In fact, looking into Solimena's activity outside the domain of painting we come across a commission of 1706 for the designing of the altar of the Treasury Chapel in the church of S. Gennaro in Naples.<sup>24</sup> Earlier that same year the artist had taken into his shop as sculptor and assistant painter the twenty-six year old Domenico Antonio Vaccaro,<sup>25</sup> who later distinguished himself as one of Southern Italy's greatest Settecento architects. The execution of the S. Gennaro altar, and most probably its furniture as well, was left to Vaccaro, whose early training by his father Lorenzo Vaccaro, a distinguished goldsmith, had well qualified him to carry out Solimena's ideas for church furniture. It is plausible, therefore, that the design could have been intended for this commission and the presumably contemporary inscription, "Solimenus fecit," on the face of the intended receptacle may, in fact, be an authentic signature to guarantee the distinction between the master's original design and the ultimate object produced by a promising pupil.

Another drawing in the Cooper Union Museum's collection (Fig. 9)<sup>26</sup> makes possible the comparison between the work of the master himself and that of a pupil working in close association with Solimena. This composition, whose subject is *Clement XI Vesting His Niece as a Nun*, has been copied from a drawing by Solimena now in the British Museum.<sup>27</sup> The difference immediately discernible between the two drawings is that Solimena's original is washed with a pale sepia watercolor, whereas the Cooper Union copy shows strong contrasts of light and shade by means of heavily concentrated bistre ink. The master himself also occasionally employed this technique, as seen in a drawing, certainly from his own hand, recently acquired by the University of Michigan Museum of Art: *Rebecca Taking Leave of Her Family* (Fig. 10).<sup>28</sup> The work of the pupil shows weakness in the rendering of the facial types, a certain inarticulation in the hand gestures, and a marked inability to relate the figures to space, particularly those placed in the immediate foreground.



Whereas Solimena draws the steps precisely, yet artfully shaded to avoid triteness, those of the pupil become meaningless smears of heavy wash.

Other Solimena drawings in American collections present equally challenging problems. For instance, one acquired in 1959 at the Edmond Fatio sale by the Fogg Art Museum depicts the artist's most renowned composition, *The Expulsion of Heliodorus From the Temple*. But the question arises, for which of three known painted versions could it be the study, and how does it relate to another drawing for the same subject? Another fascinating drawing owned by Mathias Komor of New York, a design possibly for one of the ceiling panels in S. Maria Donnaregina, Naples,<sup>29</sup> shows the hands both of Solimena and of an assistant, possibly the same one who executed the Cooper Union drawing of the *Landing of the Relics*. These problems and many more await investigation by those interested in the study of Neapolitan drawings of the Settecento.

<sup>1</sup> Agnes Mongan, "The Infant Bacchus Entrusted to the Nymphs by Poussin," *Fogg Art Museum Annual Report 1958-1959*, Cambridge, Mass., 1960, p. 29.

<sup>2</sup> Acc. no. 1960-1-92. Drawn on one sheet of paper, creased vertically in the center, strengthened at the crease by an additional strip of paper; 263 × 542 mm.

<sup>3</sup> A. Stix and A. Spitzmüller, *Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina VI: Die Schulen von Ferrara, Bologna, Parma und Modena, Lombardei, Genuas, Neapels und Siziliens*, Wien, 1941, pp. 56-57, nos. 622-645.

<sup>4</sup> Acc. nos. 1887-16-13-72 (Ferdinando Bologna, *Francesco Solimena*, Naples, 1958, fig. 160); 1946-7-13-1265; 1947-4-12-153 (*ibid.*, fig. 143); 1946-7-13-911 (*ibid.*, fig. 142); 1946-7-13-909 (*ibid.*, fig. 181); 1946-7-13-912; and 1946-7-13-910 (*ibid.*, fig. 118).

<sup>5</sup> Proven by a letter preserved in the archives of Montecassino Abbey (A. Caravita, *I codici e le arti di Montecassino*, Naples, 1860, III, 384-387; cited by Bologna, *op. cit.*, p. 189).

<sup>6</sup> Today known as the Palazzo Ducale, it was built in the fourteenth century as the residence of the Doge; at the time of the fire of 1777 it was used for civic administration and after being rebuilt has since served the same function (*Guida d'Italia del Touring Club Italiano: Liguria*, Milan, 1952, p. 96).

<sup>7</sup> B. De Dominici, *Vite dei Pittori, Scultori e Architetti Napoletani*, Naples, 1742-1744 (ed. of 1840-1846), IV, 434 (cited by Bologna, *op. cit.*, p. 191).

<sup>8</sup> De Dominici, *ibid.* The work referred to was *The Expulsion of Heliodorus from the Temple*.

<sup>9</sup> Baron Albert de Montesquieu, *Voyages de Montesquieu 1728-29*, Paris-Bordeaux, 1894-1896, II, 294.

<sup>10</sup> Inv. no. PE24. Louis Dimier, *Les Peintres Français du XVIII<sup>e</sup> siècle*, Paris-Brussels, 1930, II, 38, no. 63. In the cartouche is the curious and somewhat disturbing contemporary inscription; "Peint et Inventé par Jean DeTroy..." thus attempting to annul Solimena's rightful claim to the invention of this work.

<sup>11</sup> Bologna, *op. cit.*, p. 268; Naples version reprod., fig. 150.

<sup>12</sup> *Perspectiva Pictorum et Architectorum*, Rome, 1693 (first republication, 1700).

<sup>13</sup> Bologna, *op. cit.*, p. 253 and figs. 152 and 153.

<sup>14</sup> Pencil, pen and ink with gray wash; 270 × 560 mm. (Bologna, *op. cit.*, p. 254). The writer wishes to express appreciation to His Grace the Earl of Leicester for permission to reproduce this drawing from his collection.

<sup>15</sup> Acc. no. 1938-88-7279. Pencil, pen and gray ink with ink wash; 254 × 482 mm. Purchased by the Museum in 1938 from Mrs. Edward Brandegee of Brookline, Mass., who had acquired it in 1904 with that part of the Giovanni Piancastelli collection not purchased by the Cooper Union Museum in 1900 (Frits Lugt, *Les Marques de Collections . . .*, *Supplément*, The Hague, 1956, p. 266, no. 1860c).

<sup>16</sup> The disfiguring oil stains on the drawing suggest careless treatment in the studio of a painter.

<sup>17</sup> Bologna, *op. cit.*, p. 272 and fig. 151. He also cites another similar marine scene in the Museum Narodowe

at Warsaw (p. 277) but believes it had nothing to do with the *Columbus* subject, even though dating from about the same period in the artist's activity.

<sup>18</sup> No. 760 in the museum's catalogue of 1911.

<sup>19</sup> Solimena possibly made this change to accord with the similar alteration in the *Landing of the Relics* composition as revealed in the two drawings for this work.

<sup>20</sup> Acc. no. 1938-88-7278. Pen and bistre ink with gray watercolor washes; 279 × 525 mm. Ex-colls. Piancastelli and Brandegee.

<sup>21</sup> Bologna, *op. cit.*, p. 264 and fig. 74.

<sup>22</sup> Acc. no. 1938-88-7274. Black chalk on rough paper; 225 × 175 mm. Ex-colls. Piancastelli and Brandegee. The ink inscription lower right, "Solimena," is a later addition.

<sup>23</sup> Acc. no. 1938-88-2571. Black chalk, pen and bistre ink with blue watercolor wash; 341 × 167 mm. Ex-colls. Piancastelli and Brandegee.

<sup>24</sup> Roberto Pane, *Architettura dell'Età Barocca in Napoli*, Naples, 1939, p. 148.

<sup>25</sup> Bologna, *op. cit.*, p. 188.

<sup>26</sup> Acc. no. 1938-88-7275. Pen and bistre ink with ink wash; 221 × 276 mm. Ex-colls. Piancastelli and Brandegee.

<sup>27</sup> Acc. no. 1947-4-12-153. Bologna, *op. cit.*, p. 256 and fig. 143. Philip Pouncey has discovered that this drawing is for a picture today in the Ilo Nunes collection, Rome (*ibid.*, p. 273).

<sup>28</sup> Acc. no. 1954/2-53. Pen and bistre ink over pencil, squared for transfer; 214 × 333 mm. Purchased by the museum from H. Calmann, London, 1954. This drawing is the working study for a painting in the Musée Fesch, Ajaccio (Bologna, *op. cit.*, p. 247 and fig. 149).

<sup>29</sup> Pencil, pen and ink with gray wash; 305 × 368 mm. For further discussion of the S. Maria Donnaregina activity see Bologna, *op. cit.*, p. 262, who dates the work before 1684; and *Bollettino d'Arte*, XXVI (1932-33), 560.



## ARCHIVES OF AMERICAN ART

### REPORT OF ACQUISITIONS JANUARY—MARCH, 1961

- AMERICAN ART ASSOCIATION. Auction Catalogues, 1880-1929; 80 rolls of microfilm, negative and positive. AAA Numbers N141-N221.
- ANDERSON AUCTION COMPANY. Auction Catalogues, 1900-1909; 17 rolls of microfilm, negative and positive. AAA Numbers N222-N239. These 97 rolls of microfilm represent a major addition to one of our most important projects: filming a complete run of the catalogues of all the auction sales held in America since 1784. These are drawn from the rich collection of the New York Public Library. No library in the country has at the present time a complete file of these basic documents for the study of American art.
- CARPENTER, FRANCIS BICKNELL, 1830-1900. Receipt, dated 1854, to N. Levison for one watch and one guitar in payment for one figure painting, *Poet's Wife*.
- DOUGHTY, THOMAS, 1793-1856. Letters (3) dated Owega, New York, November 21, 1852, February 18 and 27, 1853. These three letters, all addressed to N. Levison, written by Doughty a few years before his death and just after he had settled in Owega, make frequent references to his pleasure in the beauty of the Susquehanna Valley. He refers to the area "as a fit place for a Landscape painter to begin and end his days."
- DREEN, F. J. Letter, dated 1860, to W. Macalister inviting him to view a collection of 760 portraits of distinguished Philadelphians and other gentlemen of the State by Charles Févret de Saint-Memin.
- FIRST ART FILM FESTIVAL IN AMERICA, 1951. Tape Recordings, 7 reels. The proceedings of two panel discussions presented as a part of the film festival held at Woodstock, New York, September 1 through 3, 1951, sponsored by the Woodstock Artists Association, The American Federation of Arts and the Film Advisory Center. The first of the panels was concerned with the subject *Art Films: Aesthetics and Production* and included Ralph Wickiser, painter and Head, Department of Art, Louisiana State University; Aline B. Louchheim (now Mrs. Eero Saarinen), then art critic, the *New York Times*; Alfred Frankfurter, Editor, *Art News*; Yasuo Kuniyoshi, painter; Nathan Resnick, painter; Bartlett H. Hayes, Jr., Director, The Addison Gallery of American Art, Andover, Massachusetts; Herbert Matter and Curt Oertel, producers. The second panel discussed *Art Films: Use and Distribution*; participants were Arnold Blanch, painter; Amy Freeman Lee, critic and painter; Carl Fox, the Brooklyn Museum School Film Program; Gordon Bailey Washburn, Director, Department of Fine Arts, Carnegie Institute, Pittsburgh; Arthur Knight, Film Critic, *The Saturday Review of Literature*; Frederick S. Wight, The Institute of Contemporary Arts, Boston; and Edward Millman, painter.

- HART, WILLIAM, 1823-1894. Letter, dated Conway, August 6, 1853, to N. Levison regarding some money due Hart. Hart, who was a successful, naturalistic landscape painter, describes a large woodland scene or brook scene which he is finishing and goes on to say, "I cannot help saying that it will be mighty like the Place," and adds, "this beats all the places ever I saw for getting sketches easily."
- HEALY, G. P. A., 1813-1894. Letter, dated Chicago, August 2, 1857, to Johnson (Eastman Johnson) in answer to a request to borrow a study of the head of General Jackson. Healy declines, as he has only one study and hesitates to trust it to the post, but suggests that he bring it to Washington the following spring.
- HEALY, G. P. A., 1813-1894. Price List, dated May, 1860. This price list, made while Healy was living in Chicago after his first successful stay in Europe, is an interesting record of the prices charged by one of the most popular portrait painters.
- HEALY, G. P. A., 1813-1894. Letter, dated Rome, April 7, 1873, to "Dear Friend," in which he discusses his plan to move to Paris the following autumn, and concludes with a postscript, "I painted the picture of Lafayette for your husband for two thousand and five hundred francs."
- HEALY, G. P. A., 1813-1894. Letter, dated Milan, February 4, 1869, to a Mr. Evans in which Healy mentions having completed *The Peace Makers*, which he did on order from E. B. McCagg, and that he is in Milan to supervise the finishing of a chromo lithograph of this popular picture.
- HUNTINGTON, DANIEL, 1816-1906. Letter, dated New York, February 2, 1874, to William W. Belknap, Secretary of War, regarding the portrait of General Sheridan, which Huntington was finishing, and the possibility of doing similar portraits of Grant and Sherman.
- INMAN, HENRY, 1801-1846. Letter, dated New York, October 12, 1837, to Philip Hone introducing Signor F. Celestine of Florence, who had a collection of pictures which he exhibited at Clinton Hall.
- KATES, GEORGE N., 1895-. Letters, 1946-1960; 888 pcs. To Beatrice Kates from her brother George N. Kates, author, curator and teacher. The letters, written over a period of four years, are concerned with his activities in preparing his books for publication, his travels and news of their friends. Mr. Kates was the author of *The Years That Were Fat*; *Peking: 1933-1944*; and *Chinese Household Furniture*.
- KLEINHOLZ, FRANK, 1901-. Phonograph Records, 1944-1945. 33 discs. These records were made from a series of radio programs presented over WNYC, moderated by Frank Kleinholz, and entitled *Art in New York*. Kleinholz was a successful lawyer before he gave up his career to become a painter specializing in New York scenes. His interest in people and his native city are evident in these excellent interviews. Among the people represented on these discs are painters Alexander Dobkin, Captain Milton J. Wynne, David Fredenthal, Marjery Bishop, Philip Reisman, Abraham Walkowitz, Nahum Tschacbasov, Philip Evergood, Lily Harmon and John Groth. Other interviews presented Ladislav Segy, who discussed business in art; Ralph Mayer, author of *The Artists' Handbook of Materials and Techniques*; Holger Cahill; and Elizabeth McCausland.

- LEUTZE, EMANUEL GOTTLIEB, 1816-1868. Letter, dated Düsseldorf, November 28, 1845, to A. Hart, Philadelphia, of the firm of Carrey and Hart, regarding a series of illustrations Leutze was doing for a volume on American poets.
- MORSE, SAMUEL F. B., 1791-1872. Letter, dated Washington, February 5, 1845, to Thomas L. Cummings, Treasurer of the National Academy of Design, submitting his bill for \$27.00 for traveling expenses to attend a meeting of the Academy.
- PEALE, REMBRANDT, 1778-1860. Letter, dated Philadelphia, September 3, 1839, to Ithiel Town (1784-1844), neo-classic architect of New Haven, Connecticut, and the man for whom Thomas Cole painted *The Architect's Dream*. Peale writes of his plan to sell his huge canvas, *The Court of Death*, to a public gallery in New Haven.
- PEALE, REMBRANDT, 1778-1860. Letter, dated Philadelphia, April 30, 1853, to E. G. Drake acknowledging receipt of \$126 in full payment of a portrait of Washington sold to H. W. Sill.
- PEALE, REMBRANDT, 1778-1860. Letter, dated Philadelphia, June 3, 1854, to E. G. Drake acknowledging receipt of \$120 in full payment for a portrait of Washington sold to a Mr. Conklin.
- PERSICO, E. LUIGI, 1791-1860. Letter, dated Washington, January 1845, to the Committee of The Library of Congress. Persico, a painter and sculptor who had executed several large pieces for the Capitol, notably the *War and Peace*, here requests a commission to execute an equestrian statue of Washington.
- SALPETER, HARRY, 1895-. Letters (34) dated 1936-1946. A collection of letters written to Mr. Salpeter in response to requests for information he was gathering for articles which appeared in *Esquire* and *Coronet*. The letters are from 15 artists: Prentiss Taylor, John Carroll, Joseph Hirsch, Frederick Haucke, Eugene Speicher, Peppino Mangravite, Louis Bouché, Nicholas de Molas, Zoltan Sepeshy, Denys Wortman, Federico Castellón, Kerr Eby, David Burliuk, Alexander Brook and Franklin Watkins.
- SHEELER, CHARLES, 1883-. Letters (6), dated 1949, 1951, 1954 and 1956, from Sheeler to Mrs. Karl Royce, in which there are references to his exhibitions, family affairs and their mutual interest in photography.
- SOYER, RAPHAEL, 1899-. Manuscript for address, dated summer, 1960. This is the original version of the address which Soyer gave at the Skowhegan Art School in the summer of 1960, in which he discusses his early life, his development as an artist, and some of the people who have influenced him.
- SULLY, THOMAS, 1783-1872. Letter, dated Philadelphia, March 4, 1825, to Asher B. Durand (1796-1886), delivered by William Dunlap (1766-1839), concerned with the arrangements for the engraving of President Adams which Durand was to do. Sully points out that the head is too narrow and the eyes too close together.
- SULLY, THOMAS, 1783-1872. Letter, dated Philadelphia, May 13, 1830, to Daniel Wadsworth, in which Sully gives a receipt for mixing white wash. Sully suggests that William Scarlet might be engaged to clean Wadsworth's picture by Thomas Cole and also recommends a visit to "Mr. Abrams celebrated collection of ancient pictures now exhibited in New York."
- SULLY, THOMAS, 1783-1872. Letter, dated Philadelphia, December 13, 1838, from

- James Reid Lamdin to Thomas Sully. Lamdin was Secretary protem of the Pennsylvania Academy of the Fine Arts and writes to thank Sully for his donation of a copy of Bell's *Anatomy of Expression*.
- SULLY, THOMAS, 1783-1872. Letter, dated Philadelphia, February 25, 1840, to Charles Vogel (von Vogelstein) at the Royal Academy of Dresden in response to a request for a chalk portrait of the artist.
- SULLY, THOMAS, 1783-1872. Letter dated Philadelphia, March 15, 1840, to The Honorable I. Poinsett accepting a commission to paint a portrait of Mr. Poinsett's niece in Washington early in April.
- TRUMBULL, JOHN, 1756-1843. Letter, dated New York, June 28, 1816, to Andrew Robertson in London regarding arrangements for engraving Trumbull's *Declaration of Independence*.
- TRUMBULL, JOHN, 1756-1843. Letter, dated New York, May 15, 1835, to C. Codman, Secretary of the Historical Society of Massachusetts, in response to a notice that he had been elected a corresponding member. Trumbull refuses.
- TRUMBULL, JOHN, 1756-1843. Advertisement, 1835. Handwritten draft for an advertisement to be placed in *The Times*, the *Evening Post*, the *New York American*, and the *Daily Advertiser* every day for six months. An exhibition in the American Academy of Fine Arts in Barclay Street, five paintings from the History of the American Revolution by John Trumbull.
- WATSON, FORBES, 1880-1960. PAPERS. 350 letters, 500 manuscript notes, 2,750 photographs, 500 printed pages, clippings, etc., dating chiefly from 1933 through 1945. This is the first group of the papers of Forbes Watson, who was active as an art critic, author, editor and government official. Watson served as art critic for the *New York World*, the *New York Evening Post*, associate editor of the *Magazine of Art*, editor of *The Arts*, and was later Technical Director of the P.W.A.P. and Special Advisor, Section of Fine Arts.
- WEST, BENJAMIN, 1738-1820. Letter, dated London, June 15, 1783, to an artist (probably John Trumbull) congratulating him and "my fellow Countrymen" on the Peace. West is writing in response to the suggestion that the artist send him a full-length portrait of Washington to be sold in London.
- WEST, BENJAMIN, 1738-1820. Letter, dated Newman Street, December 1808, to an unidentified person in response to a request for money from the Royal Academy for "a Distressed engraver."
- WEST, BENJAMIN, 1738-1820. Letter, dated London, February 28, 1817, to John Trumbull expressing pleasure on receiving news of the opening of an academy of arts, and exhibition in New York under the Presidency of Governor Clinton.
- WOOD, JOSEPH, 1778-1852. Letter dated 1806, to Charles Bird King in London requesting that he purchase some brushes like "the one drawn below" at the shop in Soho Square which Mr. Malbone recommends. Also refers to Jarvis, Savage and John Crawley, who are with him while he writes.

## THE DEVELOPMENT OF WINSLOW HOMER'S WATER-COLOR TECHNIQUE

By HERWARD LESTER COOKE

“YOU will see,” Homer is quoted as saying, “in the future I will live by my water-colors.”<sup>1</sup> In the half century since his death in 1910, most writers on American art, while not discounting the importance of his oil painting, agree that this prophesy was justified and that Homer is not only the founder of the American school of water-color painting but its most original and gifted exponent. In spite of this recognition, the specific nature of Homer's contribution in the field of water color has never been described in detail. The purpose of this study is first to analyze the techniques and thereby establish a chronology for Homer's work in the medium; secondly to suggest the reasons why at certain stages of his career he changed his style; and finally, by showing the degree to which he was indebted to the achievements of others, particularly in England, to evaluate the extent of his original contribution.

The first phase of Homer's work in water colors<sup>2</sup> is inevitably linked with the fact that he was trained to prepare drawings for wood-block engraving. This technique applied to commercial illustration during the mid-nineteenth century demanded a set and precise procedure.<sup>3</sup> The illustrator first prepared his finished cartoon in monochrome. The composition was then transferred to the wood blocks, and the engraver, following the drawing exactly and more or less mechanically, incised the design onto the wood. In a commercial enterprise, such as *Harper's Weekly*, where the majority of engravings after Homer's designs were published, the artist and the engraver were almost invariably separate persons, working independently. Furthermore, since the artist was often a pictorial reporter who sent in his cartoons from distant points, it usually was not possible for the artist to supervise, correct, or assist the engraver in any way.<sup>4</sup> Another factor was that for large-scale compositions which were required with the minimum delay, more than one engraver might be assigned to do the cutting on separate blocks. With this division of work obviously the artist was obliged to use a technique which was extremely simple, precise, and as far as possible unambiguous. The system Homer developed, which presumably was standard for illustrators in his trade, can be



studied in the detail of *Skating in Central Park* (ca. 1860; Fig. 1). Here the contours, areas of local color and shadows are all clearly defined. The broader areas are painted in flat washes, the lighter accents are obtained by using white body-color or, if a fine line was required, by scratching through the paint surface with a sharp implement and exposing the white paper beneath. Although the details are fine in scale, there are no ambiguities, and doubtless there would have been little difficulty in transcribing the composition exactly onto the wood block.<sup>5</sup> The way in which such tones were transformed into various kinds of hatchings is illustrated in the next detail (Fig. 2). The engraver apparently was free to interpret the separate areas with whatever kind of lines seemed best adapted to express the form and nature of the surface, and the artist was not expected to leave specific indications on his wash drawings as guides for the interpretation.

This kind of wash drawing represents the earliest of Homer's water-color styles, and the period in which he used this technique (ca. 1859-ca. 1873) may, therefore, be called the illustrator phase of his career as a water-colorist.<sup>6</sup> In view of the number of engravings which were made from his wash drawings it is a surprising fact that so few originals have survived. Reasons for this may be that many were damaged during the process of transferring the design onto the wood blocks;<sup>7</sup> secondly, Homer may not have valued his work in this form and after the engraving had been made he probably discarded his preparatory work. The market for water colors in America was certainly very limited prior to 1870<sup>8</sup> and there was little incentive for Homer to transform his sketches into exhibition pieces.

Up until 1873 Homer's water-color technique showed a development but not a decisive change. The detail of the *Berry Pickers* (Fig. 3) reveals basically the same approach as in the earlier examples. The areas of tone are still clearly differentiated in outline, and the demands of the engraver were still unconsciously acknowledged in such details as the sharply contoured shadow on the rock behind the girl. Another painting of about the same time, however, shows the first signs of a departure from this form of stylization. In *Sailing the Catboat* (Fig. 4) the effect of sparkling light on the boy's trousers and on the shaft of the rudder post was obtained by running a relatively dry brush over the rough surface of the paper and thus producing a surface which could not have been duplicated easily by the engraver.<sup>9</sup> Another characteristic of the water colors of this time is the lavish use of body-color. The figures, for example, in figures 3 and 4 are entirely painted with layers of opaque pigment.

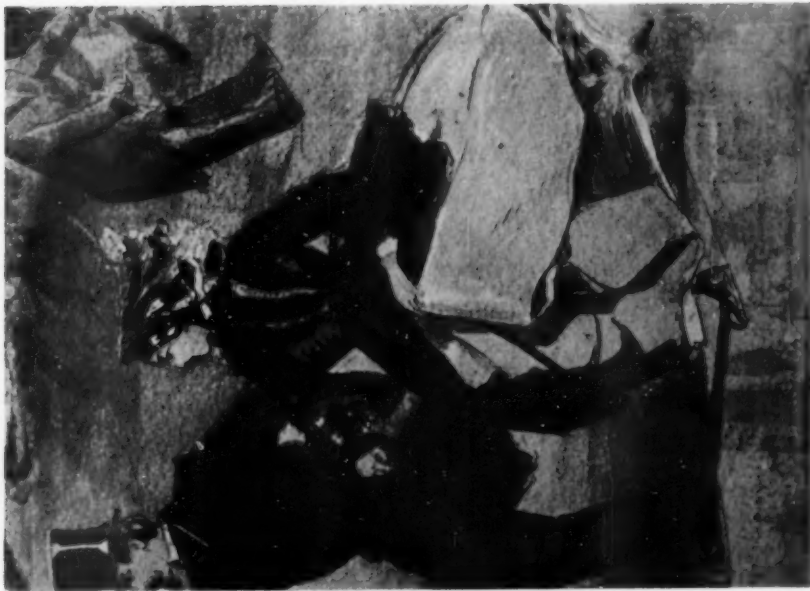


Fig. 1. WINSLOW HOMER, *Skating in Central Park*, ca. 1860  
(detail) St. Louis, City Art Museum



Fig. 2. WINSLOW HOMER, *Skating on the Ladies' Skating Pond in the Central Park*  
(from *Harper's Weekly*, Jan. 28, 1860)  
Washington, D.C., National Gallery of Art, Rosenwald Collection



Fig. 3. WINSLOW HOMER, *The Berry Pickers*, 1873 (detail)  
Colby College, Harold T. Pulsifer Collection



Fig. 4. WINSLOW HOMER, *Sailing the Catboat*, ca. 1873 (detail)  
Mr. & Mrs. Arturo Peralta-Ramos Collection

From a strictly technical point of view, therefore, Homer's water colors of this period should be classified as gouaches.

About 1876 a decisive change takes place in Homer's technique and a period of experimentation ensued which lasted until 1881.<sup>10</sup> The explanation for this may be that he was beginning to take himself more seriously as a water-colorist, and after studying contemporary European water colors he realized that the range of the medium could be greatly extended.<sup>11</sup> Also he may have foreseen that the American public would soon begin to look for more sophisticated and up-to-date techniques. Another cogent reason may be found in the priced catalogues of the time. In 1875 the asking prices for Homer's water colors at the American Water-Color Society's exhibition ranged from \$30 to \$75. At the same exhibition Europeans, who by their names were mostly Italians and whose works presumably were in the finished academic manner, were asking from \$450 to \$500. Others named Simoni, Grazzini, Mantegazza, Bartolini Marny and Faustin were asking over \$200 apiece.

Whatever the reasons, beginning about 1875 his style begins to reflect two artistic trends. The first is the influence of Japanese prints apparent in design, color harmonies and occasionally in subject matter.<sup>12</sup> The second and far more important influence is that of contemporary English water-colorists. A detail of a painting of 1877 (Fig. 5) shows that opaque body-color has not been used at all and that the modeling on the back of the hand and side of the face is made up of a mosaic-like pattern of colors of nearly equal values.<sup>13</sup> In other areas, for example on the cushion, several layers of wash have been superimposed, thus giving an effect which gains in subtlety but loses in transparency and freedom of execution.<sup>14</sup> This style is unquestionably derived from contemporary English practices, though whether Homer learned this from first-hand study of examples in New York or from other Americans who had studied abroad is uncertain.

By 1878 apparently he had worked out a technique suitable for his rural subjects, which he used consistently in his Houghton farm series. A detail of one (Fig. 6) reveals a number of innovations. The pattern of the sunlit leaves in the shadows has been achieved by lifting or erasing the already painted surface;<sup>15</sup> the number of washes in the darker areas have been carefully controlled so that the transparency is preserved; opaque white is restricted to small details, such as the staff held by the shepherdess, and finally, a rough paper is used which, by allowing the drier brush-strokes to color only the raised section of the surface, gives a sparkling and spontaneous effect.

The critics of the period did not find anything noteworthy about this technique but were interested in the group chiefly because both artist and subject matter were native products relatively unaffected by European influences:

These native, fresh, wholesome farmers' lasses, walking on American soil, and in American costumes... whom he [Homer] alone has had the honor of introducing to American art... The career of this artist was long disappointing to some of his friends... the painter introduced the American shepherdess... and Winslow Homer was pronounced to be a non-descript no longer...<sup>16</sup>

Other critics adopted an almost apologetic attitude. After describing in some detail the works of foreign-trained exhibitors at the American Water-Color Society's exhibition, the critic for a New York art periodical added, "Mr. Homer has studied and practiced faithfully at home, therefore, as Americans we may well be proud to own him in the best sense of the expression, and to lavish due praise on his modest and beautiful pictures."<sup>17</sup> "We all know," another writer noted, "the little water colors he sent by the dozen for many years to our annual exhibitions... pictorial scenes merely, without incident or story—that were recorded with so much truth and strength, if often with so little beauty."<sup>18</sup>

Perhaps as a reaction to these criticisms, Homer's next water colors indicate that he was again experimenting with fashionable European styles. The detail of a typically sentimental theme of 1879 (Fig. 7) shows that after the basic washes had been applied, evidently the whole surface was soaked with water and the areas of light were "lifted out" with an absorbent material or dry brush. On areas such as the face it seems that the process was repeated several times, thus softening the contours, and incidentally, deadening the colors. In this painting, perhaps to save the final results from a too-monotonous effect, certain dark accents have been added like those on the sleeve, and the high lights have been scraped out with a knife or similar implement. The result is a competent example of English water-color technique as it had evolved at that time, though the laborious process robbed it of the freshness and vigor generally associated with Homer's work.<sup>19</sup>

That Homer himself was not satisfied is indicated by his work of the following year (1880). In the Gloucester series he diverged from, and in certain ways went beyond, the accomplishments of his English contemporaries in exploring new possibilities of the medium. Evidently he felt that the technique





Fig. 5. WINSLOW HOMER, *The New Novel*, 1877 (detail)  
Springfield, Mass., The Museum of Fine Arts



Fig. 6. WINSLOW HOMER, *Weary*, 1878 (detail)  
Mrs. Alice P. Doyle Collection



Fig. 7. WINSLOW HOMER, *Girl with a Letter*, 1879 (detail)  
Mrs. Thomas La Farge Collection

of using repeated superimposed washes with soaking and lifting, since it allowed the pigment to sink into the surface of the paper, did not exploit the inherent transparent quality of water color, nor could it convey an impression of the movement and sparkle of light. The detail in Figure 8 shows his efforts to recapture these essential qualities—the sky here is evidently painted with a single wash very rapidly applied, since air bubbles have left pin points of white paper showing through. Moreover, by mixing in a denser and more opaque pigment for the darker areas, he has conveyed the sense of a low-lying cloud bank partially obscuring a vast and luminous sky. The sea is painted with two or three washes brilliantly applied with a relatively dry brush, thus permitting the texture of the paper to convey the impression of silvered movement in the moon path. Another technical means of conveying the effect of light on water is illustrated in Figure 9 from a picture of the same year. In this case two washes have been superimposed and the second, which may have had a thickening agent in it, has been tamped with a sponge while still wet, thus leaving a mottled pattern on the water.<sup>20</sup>

The style used in the Gloucester series was recognized by at least one contemporary critic as a radical departure:

Mr. Homer exhibited a series of water colors conceived in an entirely novel vein. No one could have guessed he might attempt such things... so strong ... so entirely fresh, and free, and native... never before had Mr. Homer made color his chief means of expression. In his paintings his scheme had usually been cold, neutral, unattractive... the result had usually been strength not unmixed with crudeness. But in the marine sketches,<sup>21</sup> color had been his chief concern... with no detail and the fewest of rough brushstrokes he gave us not only the intensified color scheme of nature, but nature's movement too... he had boldly omitted everything that could not serve his purpose... and then unsatisfied by the brilliant hues of nature, had keyed them to deeper force, made them doubly powerful, the reds stronger and the blacks blacker... he opened [his eye] to the full force and beauty of certain effects, and filled for us the sky of every future stormy sunset with memories of how his brush had interpreted its characteristic beauty.<sup>22</sup>

In spite of favorable reviews and some sales at modest prices, Homer decided in 1880 not to continue with his American series but to visit England. The uncommunicative New Englander never offered an explanation for this decision, but in view of the changes which took place in Homer's style at this time, and the fact that he concentrated almost all his energies on painting water colors during his stay abroad, we may assume that the purpose of the

trip was to master contemporary English techniques. His decision may also have been influenced by changes in American taste during the preceding years. Beginning about 1876 the art periodicals reflect a sudden vogue in New York art circles for American water colors, which was creating a lucrative market. "The extraordinary excellence," wrote one critic of 1880, "of the water-color exhibition both in the quality of works exhibited and the quickly appreciative recognition which they have received from purchasers, is one of the most pronounced proofs that has yet been given that American art is rising rapidly."<sup>23</sup> Two years later the reviews were even more ecstatic. "In at least one respect," a New York critic wrote, "it must be admitted that America has reached her long-dreamed supremacy in art. While oil painting in Europe far exceeds in proportions and general merit... The present exhibition at the National Academy of Design may claim to lead the world... by unexpected successes of this kind, art in this country will make a name for itself. Its vitality and potential strength is no longer a matter of doubt."<sup>24</sup> The sales total for this exhibition amounted to \$33,000.

The interesting point to note for this study is that Homer was not an exhibitor in either the 1880 or the 1882 show. The painters who were selected for special mention by the reviewers were Van Elten, R. B. Crane (with obvious Japanese influence), E. A. Abbey, T. W. Wood, and others,<sup>25</sup> artists whose works today are relatively unknown. The subjects of their paintings are also revealing: an English cottage interior with two girls; a seated girl embroidering; Venice, etc. In other words, the pictures chosen as leading the world were typical examples of the finished products so much admired at the annual London Academy and the antithesis of Homer's Houghton Farm and Gloucester series. If these criticisms reflected the general trend in New York art circles—and there is no reason to think otherwise—it is small wonder that Homer decided that he must change his style in order to gain a place among the foremost water-colorists of his day.

The Tynemouth series shows how quickly and completely Homer mastered the English academic style. From a technical point of view this group is more ambitious and complex than anything he had attempted to date. In *The Wreck of the Iron Crown* (Fig. 11) he evidently started by masking out certain areas (in this case the spray under the lee rail of the schooner) with a frisket or some liquid preparation which, after the washes had been applied, could be removed to expose the paper beneath.<sup>26</sup> Subsequently the surface was soaked, additional sections of paint were lifted, softened, and subtle areas of modeled

tones were added, as well as certain very small accents of opaque white. Finally, a few sharp details, such as the rigging and the figure waving from the deck, were painted in with dark decisive brush-work. Another example of Homer's use of masking agents is illustrated in Figure 10, where the fine lines could only have been obtained by first applying a soluble medium.

One of the most famous of the English series was *Mending the Nets*, a detail of which is shown in Figure 13. Here, from a technical point of view, the most unusual feature is that the entire light area behind the figures has been scraped and sanded away,<sup>27</sup> which is both a tribute to the long-suffering durability of English water-color paper and an outstanding example of Homer's peculiar habit of altering whole sections of his paintings after he had completed them. Other pictures of this period show that Homer used a knife of some kind extensively to obtain fine lines and details (Fig. 12).

The Tynemouth water colors shown at the 1883 American Water-Color Society's annual exhibition were a great success. The figures from *The Voice from the Cliffs* were reproduced on the title page of the official catalogue. The \$500 prices he was asking approached the top brackets. The critics were unanimous in their unstinted praise, and almost without exception regarded the series as his best work to date. "Mr. Homer again surprised us," wrote the critic of a literary magazine,

with drawings of a new kind and possessing novel claims to praise. They were pictures of English fisherwomen, set, as usual with him, in landscape surroundings of much importance, and were, I think, by far the finest works he had yet shown in any medium... It is proof of his true artistic instinct and insight... that Mr. Homer who had so clearly understood and expressed the American type during so many years of working, could now free himself so entirely from its memory as to make these English girls as distinctly, as typically English as any which have ever come from a British hand,<sup>28</sup> not only the most complete and beautiful things he has yet produced, but among the most interesting American art has yet created. They are, to begin with, *pictures* in the truest sense and not mere studies or sketches like most of his earlier aquarelles.<sup>29</sup>

Underlying these comments there is the implication that Homer, with this newly acquired veneer of English polish, had finally shaken off his uncouth provincialism and had entered into the major leagues.

For about two years after his return from England Homer continued to use the highly finished academic technique, and then, without warning, in 1884 he changed his style completely. One reason for this sudden break may have



been that he was returning to his earlier practice of painting his water colors entirely out of doors. The most important of the Tynemouth series obviously were painted completely in the studio, where such lengthy and delicate techniques as soaking and reworking the washes are possible. Painting in the open, however, demands faster and simpler procedures. Although these practical considerations may have been important, the fundamental reason for the change, I believe, lies on a different plane from that of the limitations of physical means and can be accounted for only by reference to certain theories of art prevalent at the time. One of the earliest indications of a revised concept of the water-colorist's art can be found in an English article of 1867: "Between sketches and studies," the critic notes,

there are obvious distinctions... Early methods... have gone out. Artists now spend days and weeks over a study when formerly they would have knocked off a sketch in a couple of hours... Artists of the good old school ... [used] a rapid hand, a keen eye, a mind bold in generalization, a purpose to decide what to do, and then to do not doubting—such are the powers needed to grapple with elements of earth, air, and water. Transient effects can alone thus be transcribed, and it is in such dramatic passages that the earlier masters of the water-colour art are likely for many a day to remain unsurpassed... no part is pushed to an elaboration which makes the rest look slight..., and what may not be positively stated is suggested... Water colors of this type [the critic adds however] are too sketchy, slight, or rude to take a place in a gallery of finished drawings; yet a purpose and value they possess which completed pictures often lose in the process of elaboration.<sup>30</sup>

The same idea is stressed with more insistence in another English article of 1880:

It damages a drawing [i.e., a water color] to be imitative, heavy, literal, labored and opaque; a beautiful work may be produced, it is true, even in this case, but it will be a good picture and not a good drawing... water colours in their beginning had a character of their own far more decided and far more distinct from that of their sister arts than they since have been permitted to retain. It is undoubtedly the tendency of art... as the vehicle he [the artist] has chosen becomes more and more improved and perfected in all the branches of its mechanism, to advance towards a literal reproductive imitative rendering of nature... and thereby to lose that precious element of art—the impression... It is manifestly difficult, and an exercise of self-denial, for an artist, when the means at his command have immeasurably expanded, to confine his art to those hints and suggestions—to that steno-

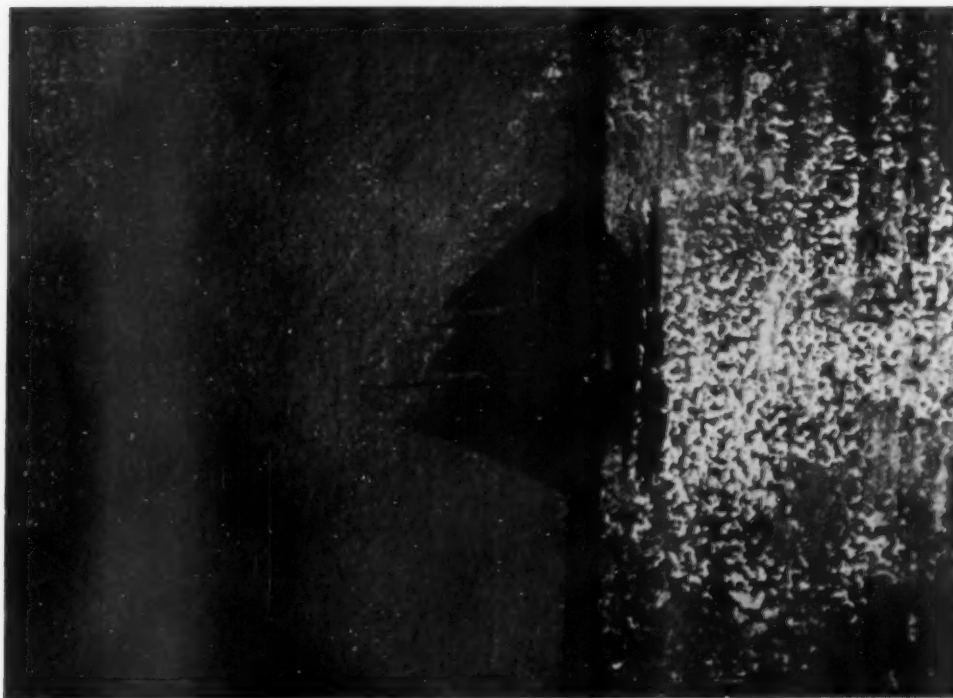


Fig. 8. WINSLOW HOMER, *Eastern Point Light, ca. 1880* (detail)  
Princeton University, The Art Museum

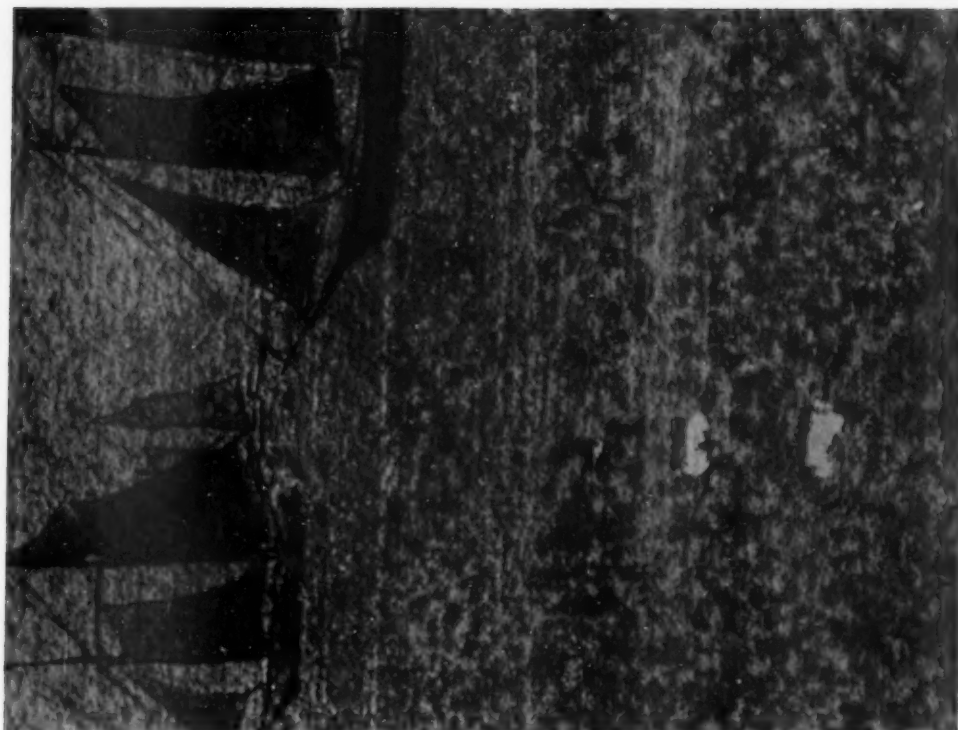


Fig. 9. WINSLOW HOMER, *Gloucester Harbor Fishing Fleet, 1880* (detail)  
International Business Machines Corp.



Fig. 10. WINSLOW HOMER, *A Voice from the Cliffs*, 1883 (detail)  
Athens, Greece, Mr. & Mrs. Stavros Niarchos Collection

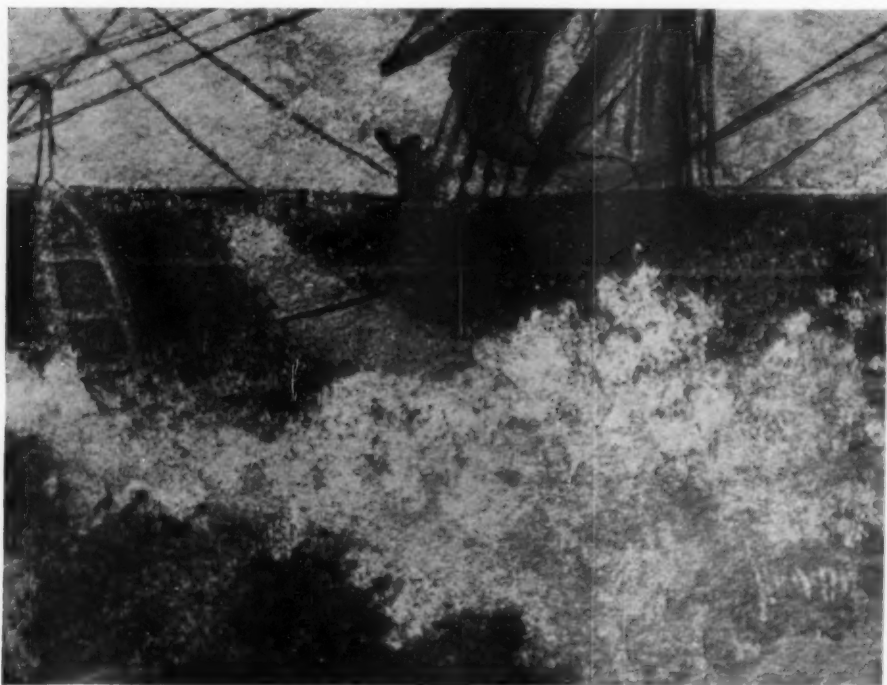


Fig. 11. WINSLOW HOMER, *The Wreck of the Iron Crown*, 1881 (detail)  
Mr. & Mrs. Carleton Mitchell Collection

graphy of art—beyond which at first those means would not take him. And yet he will probably acknowledge to himself that a transparent wash of colour almost in monochrome, with the pencil marks of the first outline unerased, is a better—nay, a more perfect—expression of water-colour art than the stippled, caressed, manytinted and mellow little painting with which an aquarellist can now vie in strength, solidity, and fullness of colour with the oil painter...<sup>31</sup>

This revolt against the highly finished technique of the academicians finds a reflection in the United States in the following year. "Each year," runs an editorial in the *Art Interchange*, "shows that more artists are learning what can be done with water colors, and what should be left to oils. The advantage in the use of water colors over oil is that of greater transparency. If, therefore, opaque color is used with water, that advantage is lost, and no corresponding one is gained..."<sup>32</sup>

The outstanding exponents of the new style apparently were not English but, according to notices in the art journals, Italians and Spaniards. "The qualities that have attracted attention to the Hispano-Roman School," reads a notice of 1881,

are most noticeably a certain crispness of touch, great transparency of color, and a tendency to brilliant effects of light and shadow in their choice of subject. All this, combined with great cleverness of technique, have tended to render this style of painting very popular.<sup>33</sup>

Some sections of the public, as we might expect, were confused by the new style. Under the heading "Impression Water Colors" a correspondent in *Art Interchange* asked: "What style of art are the water colors (there are some at the Academy of Design) that have a streak of black that looks like charcoal and daubs of blue and white—the subjects are landscapes? Is charcoal used?" The editor answered:

The style of water colors referred to, are probably those of Mr. Currier from Munich, whose very eccentric manner of painting is entirely individual. We should not advise a student to endeavor to imitate this manner which can only lead him into difficulties. Charcoal is not used; only the ordinary water colors very freely washed in, with a view to a very general impression of the subject and no attempt whatever at detail.<sup>34</sup>

The interesting aspect of Currier's "impression" water colors is that they were compared and linked by the critics with Homer's work. "They [Homer's 1879 water colors] divided the honors of the exhibition with Mr. Currier's," reads a notice of 1883,

his also being color studies of stormy sunset skies, though over moorland instead of water. In comparing them we saw the difference between the temperament of a true colorist like Mr. Currier and a vigorous artistic temperament like Mr. Homer's making itself felt through color which still was not its native element. Mr. Currier's drawings, in spite of their hurrying dash of method were far more suave in tone, more subtle in suggestion, more harmonious, more beautiful.<sup>35</sup>

From the foregoing we may conclude that there was a revolt by artists in several parts of the art world against the labored effects of the academic style. Homer's abrupt change, therefore, in 1884 towards what the critics of the time termed the "Impression Style of Water Colors" was not a single-handed rebellion against outworn creeds but rather was the following of a general trend among avant-garde water-colorists of the time.

Among the first paintings which show this revised approach are the Cuban series of 1885 (Fig. 14). Here Homer rejects all the laborious polish, precise drawing and deadened colors of the academic tradition and replaces them with summary, stenographic drawing and rapid washes, which are never soaked, reworked, and only rarely superimposed. The most striking result of this policy is the luminosity. Homer had evidently come to realize that this characteristic was one of the most important and distinct peculiarities of the watercolor medium, and therefore he restricted his palette almost entirely to transparent pigments,<sup>36</sup> and his technique to those means by which this transparency could best be preserved. Although he did not cease using opaque colors, he generally reserved them for details where their deadening effect did not permeate the whole.

Traces of his earlier technique linger on as late as 1886, as evidenced in Figure 15. Even in this example, however, the final result is a complete transformation of his earlier style and bears little or no resemblance to previous water colors executed either in America or England. The masking agent used to paint the palm fronds in the upper left section is applied with the boldness and freedom of rapid brush strokes, and the startling white of the boat in the foreground has been achieved by tearing out a section of the paper—thus leaving a scar on the surface which gives a very different effect from the carefully lifted and primly etched lines of his academic work.<sup>37</sup>

The outstanding characteristic of the late work, and one which ranks in importance with Homer's insistence on transparency, is the calligraphic and expressive strength of his brushwork. Although today we accept the fact that





Fig. 12. WINSLOW HOMER, *Inside the Bar*, 1883 (detail)  
New York, The Metropolitan Museum of Art



Fig. 13. WINSLOW HOMER, *Mending the Nets*, 1882 (detail)  
Mr. & Mrs. Solton Engel Collection

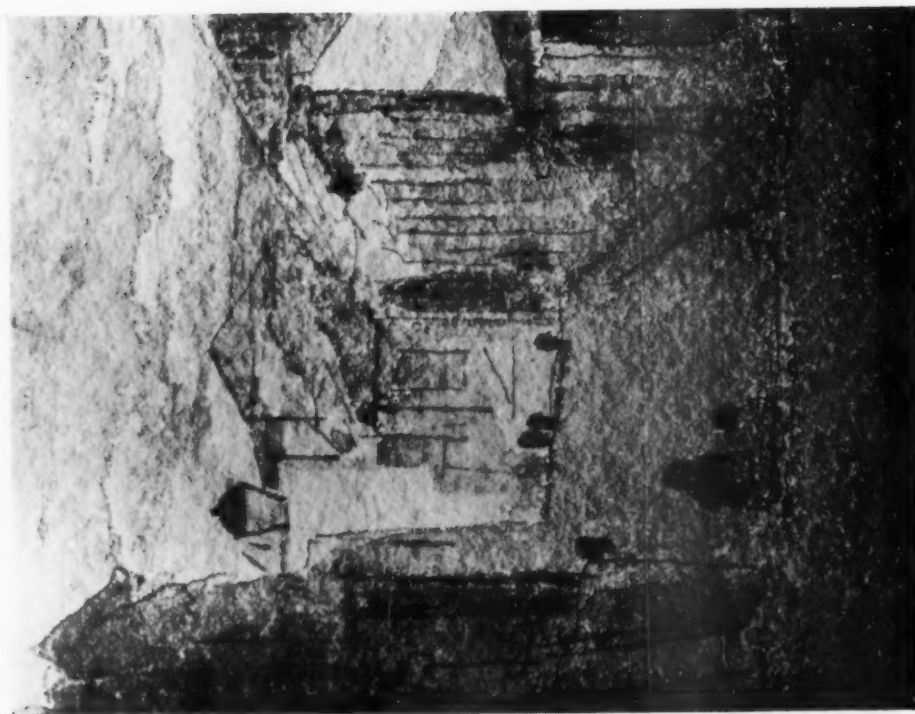


Fig. 14. WINSLOW HOMER, *Street Corner, Santiago de Cuba*, 1885 (detail)  
West Point, N.Y., West Point Academy Mess

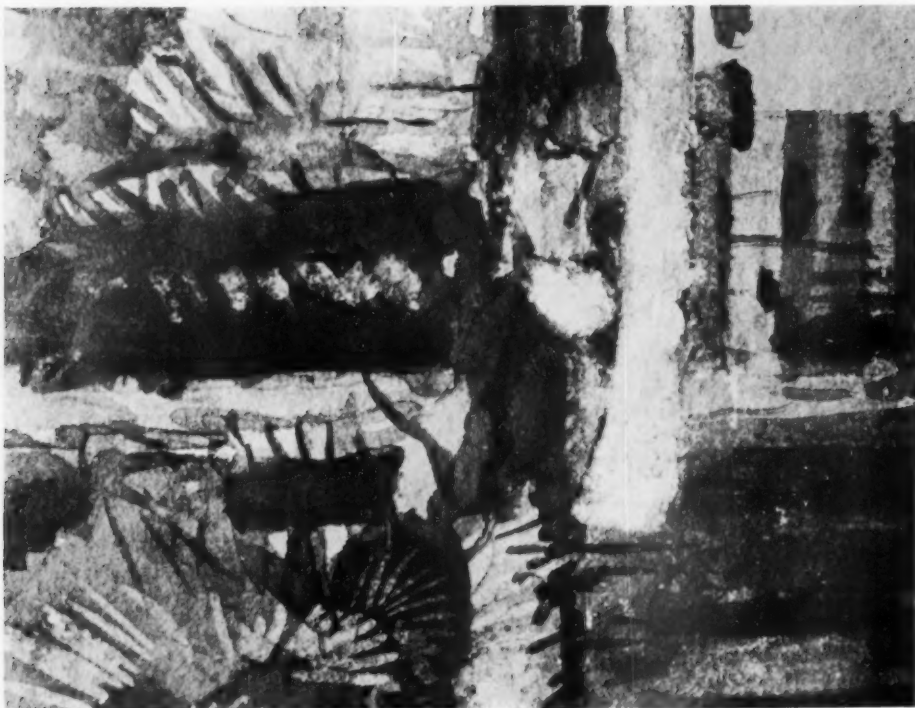


Fig. 15. WINSLOW HOMER, *Thornhill Bar*, 1886 (detail)  
Boston, The Museum of Fine Arts

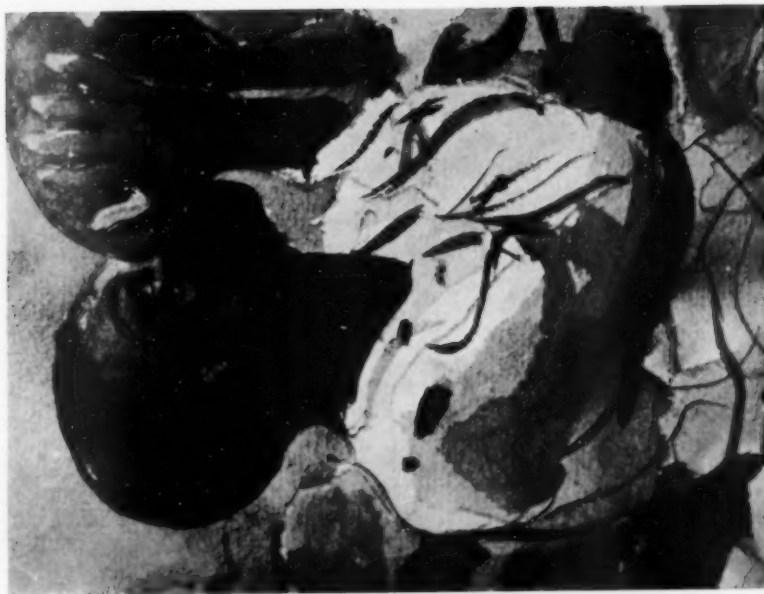


Fig. 16. WINSLOW HOMER, *Under the Coco Palm*, 1898 (detail)  
Harvard University, Fogg Art Museum, (Louise E. Bettens  
Fund)



Fig. 17. WINSLOW HOMER, *Prout's Neck, Surf on Rocks*, 1895 (detail)  
Worcester Art Museum

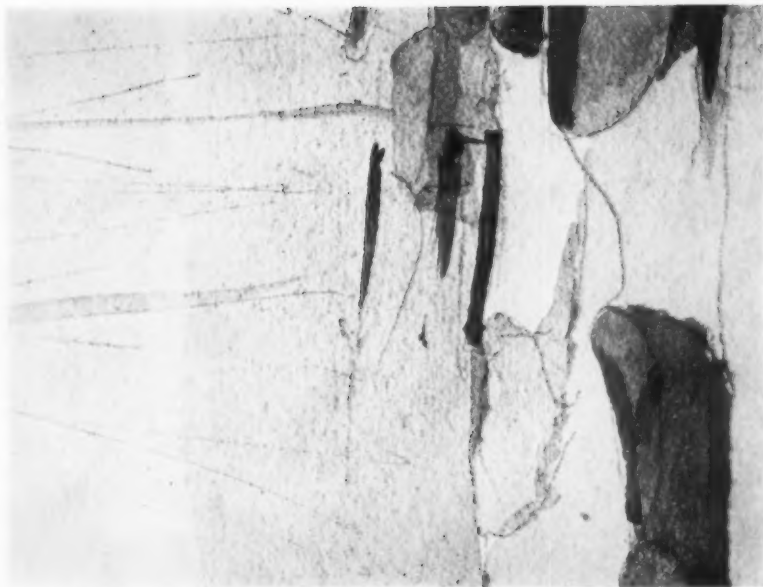


Fig. 18. WINSLOW HOMER,  
*Schooners at Anchor, Key West, 1903* (detail)  
Mrs. Richard de Wolfe Brixey Collection



Fig. 19. WINSLOW HOMER,  
*The Hudson River—Logging, ca. 1897* (detail)  
Washington, D.C., The Corcoran Gallery of Art

one of the basic differences between water and oil painting is that the former allows the artist far greater freedom in the range and variety of his brushwork, this capability had never been really exploited in the Anglo-American academic tradition.<sup>38</sup> In their anxiety to duplicate the effects of oil painting English water-colorists rarely experimented with calligraphic effects and Homer therefore was virtually the first major artist in the history of modern Western painting to explore the expressive possibilities of calligraphic brushwork.

Figure 17 shows a detail from a water color of the surf at Prout's Neck in 1895. Here, in the variation and the dynamic force of his brush strokes, Homer seems to capture in abstract terms the restless turbulence of the water and though the effect is naturalistic, no photographic representation of moving water could express the confused rush and eddy of surf among rocks so convincingly and truthfully. It seems as though the hand of the artist was driven on by the same surge of energy that forced the waves against the cliffs.

Having started to explore the possibilities of expressive brushwork Homer's progress was rapid, as we can see in Figure 16, painted in 1898. Here he was interested not so much in conveying the idea of motion as in recording with calligraphic shorthand the changing patterns of brilliant light and shade on the moving figure.

Yet another feature of Homer's late technique, which may not have influenced but certainly foreshadowed future developments in both oil and water color painting, is his acceptance of accidental effects as valid pictorial elements. In the detail of a water color of 1897 (Fig. 19) the murky cloud over the wooded mountain is painted with a single wash. Near the center of this area is a dark semi-circular pattern which is the result of a "run-back." This is caused by a concentration of water which is allowed to flow over a partially dried section of the surface, thus leaving a feathered and variegated contour. A "run-back" of this kind, once having started, cannot be controlled or altered without destroying its special character, and although "run-backs" doubtless were known for centuries, they were always regarded as unfortunate technical mishaps to be washed out or painted over at the earliest opportunity.<sup>39</sup> The *Hudson River-Logging* is, however, a finished exhibition piece and is only one of many examples in which Homer exploited and in general terms apparently planned accidental effects. By the standards of the 1890's such practices were heretical, and the fact that Homer was willing to ignore the rules gives a most interesting sidelight on the quality and originality of his artistic thinking.



The vitality and individuality of Homer's artistic imagination continued undiminished until a few years before his death. A water color of 1903 (detail; Fig. 18) shows an even further development and distillation of the principles which he had worked out during the course of the preceding twenty years. The washes are crystalline in their transparency; the drawing is reduced to essentials only which leave the imagination of the spectator free to supply the details; the brushwork is brilliantly adapted not so much to the form as to the essential nature or movement of the subject. These last works reveal Homer at seventy-two as still the pioneer and revolutionary innovator in his preferred art.

Until a *catalogue raisonné* of his water colors has been compiled, and there are a sufficient number of his works gathered in one place so that the art historian may make more precise comparisons, his work on the basis of present evidence may be divided into five separate phases. The first, characterized by clear-cut flat washes and precise outlines, extends from 1859 to about 1873. The technique of these wash drawings was at first dictated by, and later was perhaps unconsciously influenced by, the demands of wood-block engraving. The second phase starts about 1872 and lasts until about 1876, and is characterized first, by an overall and indiscriminate use of opaque body-color and secondly, by an increasing awareness of the possibilities of free brushwork.

The third phase starts decisively in 1876 and lasts until 1881. During this time Homer made use of certain English academic practices to develop the brilliantly simple and strong style of the Houghton Farm and Gloucester series. His control of transparent washes of intense color in the marines has no precedent in the history of water color. During this same period there are a number of studio pictures which show that he was trying to perfect English academic techniques.

The fourth phase lasts from 1881 to 1884 and is characterized by a systematic use of all English academic techniques such as masking, sanding, lifting and a moderate use of opaque paint. Pictures of this period are larger in scale and more finished in detail than those of any other time.

The final development of his style starts about 1884 when Homer evidently quite suddenly decided to reject the laborious techniques of the fashionable academicians and to develop a style of his own. The work of this phase, which owes little or nothing to precedent, is characterized first by a summary preparatory drawing, transparent washes of often brilliant colors, the use of pigments such as Prussian blue, the exploitation of accidental effects, and above all by an increasing use of free and calligraphic brushwork.

During this final period, almost singlehanded he raised the status of water colors in America from a secondary art which had degenerated into a poor and imitative cousin of oil painting, into a new and vital mode of expression. By establishing new horizons and separate standards for water colors, and by introducing completely new techniques he has had a greater and more lasting influence in this branch of painting than any other painter in the history of American art.

<sup>1</sup> Lloyd Goodrich, *American Watercolor and Winslow Homer*, Minneapolis, Walker Art Center, 1945, p. 45.

<sup>2</sup> The first influence on Homer's artistic development was undoubtedly that of his mother, who was described as having "a pretty talent for painting flower pieces in water colors" (W. H. Downes, *The Life and Works of Winslow Homer*, Boston, 1911, p. 23).

<sup>3</sup> There is a record that Homer was taught to draw on the wood block by the French wood engraver Damoreau. (Robert Macbeth, "Winslow Homer," *Living American Art*, 1940, p. 4.) For this process the wash drawing was drawn directly onto the whitened surface of the end grain of the wood blocks. The effect of the wood-engraving technique on Homer's designs is discussed by Theodore Bolton, "The Art of Winslow Homer: An Estimate of 1932," *The Fine Arts*, Feb. 1932, p. 25.

<sup>4</sup> Up to 1859 most of Homer's drawings for *Harper's Weekly* were sent through the mail (Bolton, *op. cit.*). For other publishers he may have drawn his compositions directly on the wood blocks.

<sup>5</sup> Although a somewhat similar composition was engraved in *Harper's Weekly* (Jan. 28, 1860), this drawing is closer to a chromolithograph published by J. H. Bufford of Boston in 1861. It is possible that Homer, encouraged by the success of his engraved work, painted the water-color version later.

<sup>6</sup> The dividing line between a colored wash drawing and a water color depends on personal interpretation. Theodore Bolton lists two water-color portraits for the year 1859 ("Water Colors by Homer: Critique and Catalogue," *The Fine Arts*, April 1932, p. 18). Robert Macbeth (*op. cit.*) mentions a marine subject of the same year. In 1860 Homer's *Skating in Central Park* was exhibited at the National Academy of Design Annual Exhibition (No. 145). In 1866 he helped to found the American Water-Color Society, although he did not exhibit at the Society's exhibition until the following year (Downes, *op. cit.*, p. 278; Bolton, *op. cit.*, p. 18). Thus, although comparatively few early water colors are known, the records indicate that he was working in the medium as early as 1859.

<sup>7</sup> When transferring the design onto the wood block, engravers frequently drew a grid over the original drawing as an aid to accuracy in copying.

<sup>8</sup> The earliest use of the medium in America was largely restricted to map making and topographical sketches. Occasionally major artists such as Trumbull and Vanderlyn used water colors for preliminary sketches. Technically Audubon could be classified as a water-colorist, although his work usually included other media. On a popular level during the mid-nineteenth century, print makers, following practices already in vogue in Europe, started to publish line engravings which amateurs could fill in with water colors. The most widely circulated print of this type in America was the memorial plaque showing mourning figures standing beside a tomb, often with a landscape and weeping willows. The purchaser filled in the name of the departed, applied the appropriate tints to the drawing and the picture was kept with other family records. During the mid-nineteenth century fashionable finishing schools for young ladies also included water color painting in their curricula, apparently on about the same level as needlepoint. Painting with water colors on china, textiles and wood was another genteel pastime. Meanwhile the increasing popularity of colored prints, particularly lithographs, had created a new field for the medium, since the preparatory drawings were usually executed in water color with the addition of colored pencils and inks. As a result, more professional artists became proficient in the use of water colors. By the 1860s the climate of opinion in America evidently was ready to accept water colors as a junior, but not unworthy, partner of oil painting. The result was the foundation of the American Society of Painters in Water Colors in 1866. Seven years later a critic, commenting on this changed status, wrote: "Until recently water colors have not found much favor in this country. They have been looked upon as pretty fancy work, fit for girls and amateurs, and the terms washy and weak have been almost universally applied to them" (quoted by Lloyd Goodrich, *op. cit.*, p. 21).

<sup>9</sup> Both *The Berry Pickers* and a version of *Sailing the Catboat* were engraved and published in *Harper's Weekly*. It is possible that Homer, having worked out the compositions, made several versions, one of which was intended as a guide for the engraver and others, such as these water colors, were painted as independent exhibition pieces.

<sup>10</sup> 1875 marks the end of Homer's career as a commercial illustrator. The improvements in photography and the increasing use of photographs for periodical illustrations during this period probably seriously reduced the demand for Homer's type of illustration. The fact that compositions could be transferred onto the wood block by photo-mechanical means further limited the need for having a specially trained illustrator prepare the original cartoons.

<sup>11</sup> A possible influence on Homer's art at this time may be traced to the exhibition of English water colors shown at the National Academy of Design in New York in 1873 (Lloyd Goodrich, *Winslow Homer*, New York, 1944, p. 46). I have not been able to find a catalogue of this exhibition or references to it in the press.

<sup>12</sup> The question of Oriental influences on Homer's art has been a subject of speculation for almost a century. One of the first references is in an art periodical of 1879 (Appleton's *Art Journal*) quoted by Leila Mechlin, "Winslow Homer," *The International Studio*, April 1908, p. cxxvi; by Downes, *op. cit.*, p. 93; and by A. T. E. Gardner, *Winslow Homer, A Retrospective Exhibition*, The National Gallery of Art, 1958, p. 46 f. Speaking of Homer's painting *Upland Cotton* the anonymous author observed, "... A superb piece of decoration with its deep, queer colors like the Japanese dull greens, dim reds, and strange neutral blues and pinks... the peculiar and artistic subtlety [of Japanese art] has been assimilated precisely by Mr. Homer..." It was not until twenty-four years later that another writer (Frank Fowler, *Scribner's Magazine*, May 1903, p. 639) commented again on this aspect of Homer's art: "He has had in a larger measure than many the Japanesque spirit in arrangement—a satisfying sense of balance, quantity—an apparent pleasure in presenting few things, and those with directness and force." A more positive statement was made by Leila Mechlin, *op. cit.* Commenting on the *Art Journal* article of 1879 she observed, "Japanese art and Japanese influence are quite generally supposed to be discoveries of recent date... especially as Mr. Homer's paintings do have an affinity to the pictures produced by Japanese artists, though not that which was suggested [i.e., in color]. If indeed there is one thing which Mr. Homer's paintings do not possess, it is decorative quality; they are not arrangements of line or mass or color... it is, however, in the elimination of details, in the directness and terseness of his brushwork that Mr. Homer has emulated the Japanese..." A few years later another writer, Philip J. Gentner (*Bulletin of the Worcester Art Museum*, Jan. 1912, p. 8), compared Homer to Hokusai in his continuing search for knowledge. In 1951 it was pointed out in reference to the engraving *St. Valentine's Day—The Old Story in All Lands*, published in *Harper's Weekly*, Feb. 22, 1868, that "the imitation of a Japanese woodcut presumably represents a reflection of an important current interest in Paris art circles." (Mary Bartlett Cowdrey, *Winslow Homer: Illustrator*, Smith College, 1951, p. 51). Recently a strong statement on this Oriental influence was made by A. T. E. Gardner (*op. cit.*, p. 34 ff.), who states that Homer must have seen the exhibition of Japanese art at the 1867 Exposition Universelle, Paris, and "that he was powerfully affected by it, is to be plainly seen in all his subsequent work..." "Once the idea of Japanese influence on the art of Winslow Homer is accepted," continues Mr. Gardner in another context, "it becomes easy to find evidence of it in all his work after 1867... It is now one of the main sources of the strength and vitality of his work." About Homer's water colors Mr. Gardner writes (*op. cit.*, p. 65): "It is difficult to select the particular ones that now seem most clearly to show the Japanese influence for all of them after 1867 were marked in some degree by his study of Oriental art, and it is revealed most clearly in the composition and color, or in the calligraphic free-brush technique." From these and several other passages in the catalogue, one is left with the impression that Homer was an eclectic who spent his time not in studying nature but in plagiarizing from albums of Ukiyo-e prints. Reviewing this aspect of Homer's work, the first and most obvious point to note is that Homer was during the sixties and seventies a close friend of John La Farge (Lloyd Goodrich, *op. cit.*, p. 24), who was an ardent collector of Japanese prints and who assimilated lessons learned from them into his art more obviously than any other painter living in New York at the time. Therefore Homer, working in the same block of studios, had ample opportunities to study La Farge's Japanese prints several years before his journey to Paris in 1867. Certainly some of Homer's early paintings show an influence of Japanese prints in the composition: poses of the figures, emphasis on outline, use of brilliant *taches* of color and fragmented views, and in isolated pictures such as *The Fox Hunt* this influence can be detected as late as 1893; however, in his water colors it is difficult to find any clear or even indirect dependence after 1879. The calligraphic quality in his late water colors does not bear any obvious resemblance to Oriental prototypes, and indeed this feature is not usually evident in the laboriously cut wood blocks of Japanese artists. Moreover, if the influence was as strong and persistent as Mr. Gardner claims, it is certainly extraordinary that none of Homer's associates or friends ever testified that they had seen him look at a Japanese print or heard him even mention one during his entire lifetime.

<sup>13</sup> Unfortunately these color differences do not show clearly in a black-and-white reproduction.

<sup>14</sup> There are several reasons for the cramped and timid brushwork which characterizes so many of the water colors of the period. One is the romantic insistence on painting out of doors. Both genteel amateurs and

professional painters of the 1870's were in the habit of carrying sketching equipment to cope with unforeseen moments of inspiration. In response to the public's demand Winsor and Newton put on the market pocket water color sets, and even a "neat, light Bijou Box, that can be carried on a watch guard or chain, and containing six colors" (Martel, *The Principles of Coloring*, London, 1878, p. 21). Notebooks of water color paper with equally dainty proportions were also available. Obviously the artist with such equipment could not venture far beyond a cautious wash and brushwork of very limited scope. Another factor was the Pre-Raphaelite theory that the most minute detail was necessary to create the mood and poetic intensity they deemed essential for great art. Both Edward Lear and Dante Gabriel Rossetti followed this theory, embroidering, stippling and caressing each detail with precious brush strokes of bright color.

<sup>15</sup> The technique of lifting, which was first used extensively by Cotman in England, was described thus in a textbook of 1872 (R. P. Leitch, *A Course in Water Colour Painting*, London, 1872, p. 22): "If the fleecy white clouds have not been spared up [i.e., left white from the beginning] paint them with a brush containing clean water only. When this has remained on for a few minutes, remove it with a piece of blotting paper, then rub over the spot with some clean stale bread crumbs, or a piece of India rubber, when the colour will be entirely removed; any high lights may be dipped up in this manner."

<sup>16</sup> G. W. Sheldon, *Hours with Art and Artists*, New York, 1882, p. 139.

<sup>17</sup> Review of the 1879 American Water-Color Society's Exhibition, *The Art Interchange*, New York, 1879.

<sup>18</sup> M. C. van Rensselaer, *The Century Illustrated Monthly Magazine*, Nov. 1883, p. 14.

<sup>19</sup> A possible influence on Homer's work may be traced to the exhibitions of English water colors held in 1879 and 1880 in New York. The water colors in the 1880 exhibition, according to a preview in *The Art Interchange* (Jan. to June 1879, p. 3), included "recent—though not very recent works of men still living..." "In this way," the writer adds, "the review of English water-colour art will have a chance of being pleasantly and satisfactorily completed." Although no catalogues of these exhibitions are available, from this notice we may surmise that the 1879 show included such early masters as Cotman, Cox and, of course, Turner, and the 1880 exhibition in all probability included works by the Pre-Raphaelites.

<sup>20</sup> Homer used this particular device repeatedly during the Gloucester series, and since he used it only at this time, its presence is a sure indication of a date near 1880. Although I have never found another example of this technique in water colors by other artists of the period, the system was described in an English textbook of about 1878. "Any strength of tone can be obtained by repeating the washes, and should the colour be too powerful, it may be reduced by pouncing it with a soft wet sponge..." (J. W. Carmichael, *The Art of Marine Painting in Water Colours*, Winsor and Newton, London, ca. 1878, p. 35. I am indebted to Messrs. Winsor and Newton for the loan of this exceedingly rare monograph).

<sup>21</sup> Although Homer emerges as undoubtedly the most noteworthy of American marine painters of the period, he was not the only water-colorist to specialize in seascapes during the 1870's and 1880's. Judging from the catalogues of the American Water-Color Society's annual exhibitions beginning about 1878, there were several painters who concentrated on this subject. Outstanding among these was Fr. A. Silva, who started in 1878 to exhibit scenes of fishing boats off Fire Island, Narragansett and Point Judith; Wm. T. Richards with shore scenes near Comanicut; K. L. M. Rehn with scenes from Gloucester and the New Jersey coast; Fred S. Cozzens, Henry P. Smith, C. S. Reinhart, J. Appleton Brown, S. R. Burleigh, and others.

<sup>22</sup> Van Rensselaer, *op. cit.*, p. 17.

<sup>23</sup> *The Art Interchange*, Jan. to June 1880, New York, p. 24.

<sup>24</sup> *Ibid.*, Jan. to July 1882, p. 33.

<sup>25</sup> *Ibid.*, Mar. 1, 1883, p. 49.

<sup>26</sup> I have been unable to find out what was used as a masking agent. Winsor and Newton catalogues list Water Colour Megilp, Colourless liquid ox gall, Artists prepared Gum Water and Indian glue among the sundries, and it is possible that a preparation made with one of these was used by Homer. However, English textbooks do not describe the use of masking media, nor do English water-colorists of the period use it as obviously as did Homer.

<sup>27</sup> Scraping, sanding and lifting were all approved English techniques. A Winsor and Newton catalogue of 1878 lists a sponge, emery paper, ink eraser and a knife among the artist's stock-in-trade.

<sup>28</sup> An interesting sidelight on Homer's relation with contemporary English art is provided by comparing the compositions and themes of paintings at the London Royal Academy during the 1870's with Homer's work of the period immediately after. Pictures showing man's struggle against a cruel sea, figures silhouetted against a low horizon, fleets of sail boats seen off shore, and families waiting under threatening skies for the fishermen's return, all are themes which are not unusual among outstanding canvases at the Royal Academy between 1875 and 1883 (see woodcut reproductions in Henry Blackburn, *Academy Notes*, London, 1876-1883).

<sup>29</sup> Van Rensselaer, *op. cit.*, pp. 16-17.

<sup>30</sup> "Review of the Fifth Winter Exhibition of the Society of Painters in Water Colours," *Art Journal*, London, 1867.

<sup>31</sup> *The Magazine of Art*, London, New York, Paris, 1880, p. 158.

<sup>32</sup> *The Art Interchange*, vol. 6, no. 3, New York, Feb. 1881.

<sup>33</sup> *Ibid.*, p. 184, n. 801.

<sup>34</sup> *Ibid.*, Jan. to July 1883, p. 83.

<sup>35</sup> Van Rensselaer, *op. cit.*, pp. 16-17.

<sup>36</sup> The Cuban water colors are distinguished by generally light-toned colors, which give them a rather weak appearance. This may be the result of Homer's use of inferior pigments, which have since faded. The identification of pigments has not been attempted in this article because water color paints tend to fade and no unfaded color charts of the late nineteenth century are available. Thus there is no certain test, except possibly chemical analysis, to determine whether what appears to be burnt umber in Homer's painting is the same color as that called by the same name today. The only striking and easily identifiable change in Homer's basic palette takes place in about 1888 when he starts to use Prussian blue. The intensity and transparency of the pigment apparently appealed strongly to Homer and he used it consistently to replace his earlier cobalt. The presence of Prussian blue in a Homer water color is a certain indication of a date after 1888.

<sup>37</sup> Cutting away sections of the paper surface to obtain light areas was described thus in an English manual: "If large rolling clouds appear in the sky, they may be obtained by wetting the paper in the desired forms and while the water is yet on, gently removing the surface of the paper with a large round-pointed knife in the precise forms which the clouds are required to assume; afterwards with a soft camel-hair brush wash the surface, which, when dry, will present the appearance rather of colour laid on than of a portion of the paper having been removed" (J. W. Carmichael, *op. cit.*, p. 47).

<sup>38</sup> Chinese painters from the T'ang period onward and Japanese painters from at least the fourteenth century had fully exploited the possibilities of calligraphic brushwork. In the West, Italian artists of the seventeenth century followed by the Dutch and French, had developed a type of wash drawing in which expressive and spontaneous brushwork was important. With the neo-classic revolution of the 1780's expressive brushwork in water color media virtually disappeared from Western art.

<sup>39</sup> Brush marks were generally anathema to the academic water-colorist of the period. "No brushmarks" reads a textbook of 1872, "must on any account be allowed to appear in flat washes" (R. P. Leitch, *op. cit.*).



## MARTIN S. SORIA, 1911-1961

**M**ARTIN S. SORIA was born July 3, 1911, in Berlin, Germany. He joined the teaching staff at Michigan State University as a visiting lecturer in 1948. Earlier he earned his B.A. at the University of Madrid and the Doctor of Jurisprudence at the University of Zurich; he also held the degrees of Master of Arts and Doctor of Philosophy from Harvard. He taught art while a member of the Spanish Department at Princeton University (1944-1946). He was the recipient of many fellowships, including a Guggenheim in 1950.

Dr. Soria was a member of many learned societies and author of *Augustin Estine and Goya*, published in Spain, and *La Pintura del Siglo XVI in Sud America*, published in Buenos Aires. He was also the author of the Phaidon Press book, *Zurbarán*, as well as co-author of *Art and Architecture in Spain, Portugal, and Their American Dominions, 1500-1800*, in the Pelican book series.

Martin Soria was killed while enroute to the Fourth Congress for Intellectual Cooperation in Spain under invitation by the Spanish Government.

CHARLES E. MEYER  
MICHIGAN STATE UNIVERSITY

## FRANCES LICHTEN, 1889-1961

**T**he death of Frances Lichten, artist and art historian, who must be counted as one of the founders of the Archives of American Art, occurred in Philadelphia on March 27, 1961. The suffering of her prolonged last illness was alleviated not only by her own fortitude and patience but by the love and service of many friends. She had at the last a good life's full measure of affection and admiration.

Frances Lichten was born at Bellefonte, Centre County, Pennsylvania, on August 6, 1889. Most of her childhood was spent at Allentown, and she received her first art lessons at Bethlehem, both in the heart of the Pennsylvania-Dutch country. She came to Philadelphia as a young art student. She studied design and interior decoration at the Pennsylvania Museum School of Industrial Art, landscape painting at the Pennsylvania Academy of the Fine Arts and etching at the Graphic Sketch Club. She remained in the city, a Philadelphian for the rest of her life.

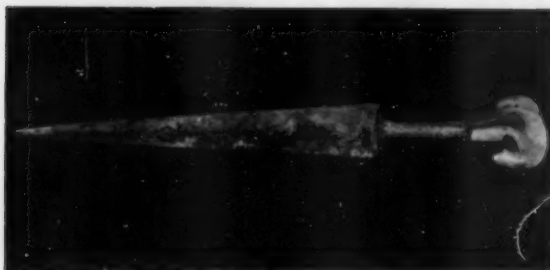
It was Frances Lichten who, in the depression years, first conceived the idea of the Index of American Design. She was state supervisor of the Index in Pennsylvania from 1936 to 1941. In her first book, *Folk Art of Rural Pennsylvania* (1946), she made use of

the material she had helped to bring into being at that time, together with drawings of her own. This publication won for her that year's award of the National Art Club. Three other books followed, *Pennsylvania German Chests* (1948), *Decorative Art of Victoria's Era* (1950) and *Folk Art Motifs of Pennsylvania* (1954). Both her writing and her compilation of illustrations were marked by scholarly good judgment, perception and wit. She was successful, too, as a lecturer. Articles by her appeared in *American Heritage*, *Antiques* and the *Philadelphia Museum Bulletin*.

In the summer of 1954 she was recommended as obviously the most competent person to direct the Archives' initial project, the microfilming of all available art history source materials in Philadelphia. So indeed she proved to be, taking over the work, then barely begun, and carrying it on through the following year to a rich fulfillment. Following its completion she was appointed Archivist of the Pennsylvania Academy of the Fine Arts, giving further time to the arrangement and preservation of the documents at the Academy which she had already organized in part while the filming was in progress. In the last years she served also as Research Associate of the Philadelphia Museum, and as a consultant for Colonial Williamsburg and Historic Bethlehem.

The writer's intimate acquaintance with her began with our meeting at the studio in Sansom Street which she had for some years shared with Katherine Milhous, and our tour of the libraries then cooperating with the Archives project. One personal characteristic stood out as we moved about the town: her complete confidence in the superior performance of the artist in almost any capacity, and her ability to point out explicit examples of it. Her thesis, I gathered, was that the artist's sincerity, search for perfection and his self-sufficiency are basic necessities for any good accomplishment. It is a sturdy premise, well sustained by her own life and work.

CHARLES COLEMAN SELLERS



TOP: 1. *Cult Figure*. African, Dogon, first half 19th century. The Montreal Museum of Fine Arts. 2. *Statuette of a God*. Syro-Hittite, ca. 13th century B.C. Seattle Art Museum. 3. *Mask with Figure*. African, Dogon. The Cleveland Museum of Art.

CENTER: *Statuette of a Lion*. Graeco-Roman. Seattle Art Museum.

BOTTOM: 1. *Diadem*. Greek, archaic. Smith College Museum of Art. 2. *Dagger*. Luristan, 11th century B.C. Seattle Art Museum.



TOP: 1. *Illuminated Manuscript Page from Book of Hours*. French, 15th century. The Honolulu Academy of Arts. 2. *Hydria*. Greek, last quarter 6th century B.C. The Wadsworth Atheneum, Hartford.

CENTER: 1. *St. George and the Dragon*. Austrian, ca. 1470. The Museum of Fine Arts, Boston. 2. JAN POLACK, *The Holy Kinship*. The Montreal Museum of Fine Arts.

BOTTOM: *Scenes from the Life of the Virgin*. Italian, mid-14th century. The Toledo Museum of Art.

# ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS JANUARY-MARCH, 1961

## ANCIENT ART

\*Indicates object is illustrated

### EGYPTIAN

- Head of Ikhmaton*. XVIII Dynasty. Limestone relief. The Virginia Museum of Fine Arts, Richmond.  
*Man and Woman*. V-VI Dynasty. Limestone. The Virginia Museum of Fine Arts, Richmond.  
*Two Heads*. XVIII Dynasty. Limestone relief. The Virginia Museum of Fine Arts, Richmond.

### SYRO-HITTITE

- \**Statuette of a God*. Ca. 13th century B.C. Bronze, H. 8". Seattle Art Museum.

### PERSIAN

- \**Dagger*. Luristan, 11th century B.C. Bronze with alabaster inserts in handle, L. 15 $\frac{1}{8}$ ". Seattle Art Museum.

### CENTRAL EUROPEAN

- Fibula*. Hallstatt, Ca. 1000 B.C. Bronze, twin spiral, W. 6 $\frac{7}{8}$ ". Seattle Art Museum.

### GREEK

- Black-Figured Miniature Lekane with Lid*. Mid-6th century B.C. Terracotta; swans on the lid, attributed to the Swan Group, H. with lid: 2 $\frac{1}{4}$ ". The Metropolitan Museum of Art, New York.  
 \**Diadem*. Archaic, from Phigaleia. Gold, L. 8 $\frac{3}{8}$ ". Smith College Museum of Art.  
 \**Hydria*. Psiax, last quarter of 6th century B.C. Pottery, H. 21". The Wadsworth Atheneum, Hartford.  
*Statuette of Hekate*. 4th to 3rd century B.C. Marble, H. 10 $\frac{3}{4}$ ". The Metropolitan Museum of Art, New York.  
*Vase (Oinochoe)*. Late 5th century B.C., attrib. to the Bull Painter. Pottery, red-figured, H. 8". Smith College Museum of Art.

### SCYTHIAN

- Buckle*. 4th-3rd century B.C. Bronze, 1 $\frac{3}{4}$ " x 2". The Montreal Museum of Fine Arts.

### GRAECO-ROMAN

- \**Statuette of a Lion*. Bronze with silver teeth, L. 4 $\frac{1}{2}$ ". Seattle Art Museum.

### ROMAN

- Sarcophagus* (fragment). 2nd century A.D. Lead, H. 15 $\frac{1}{4}$ "; L. 22". The Metropolitan Museum of Art, New York.

## PRIMITIVE ART

### AFRICAN

- \**Cult Figure*. Dogon, French Sudan, 1st half of 19th century. Hardwood, 37" x 16". The Montreal Museum of Fine Arts.  
*Top of a Fly Whisk*. Gold Coast, 18th-19th century. Gold leaf over wood. The Detroit Institute of Arts.  
 \**Mask with Figure*. Dogon, French Sudan. Wood, H. 43 $\frac{3}{4}$ ". The Cleveland Museum of Art.

### MEXICAN

- Figure of a Man*. Olmec, prior to 500 A.D. Jadeite, H. 2 $\frac{1}{2}$ ". The Montreal Museum of Fine Arts.  
*Standard Bearer*. Aztec, ca. 1400 A.D. Hard gray stone, H. 24 $\frac{7}{8}$ "; W. 12 $\frac{7}{8}$ "; Th. 7 $\frac{7}{8}$ ". Worcester Art Museum.

### NEW GUINEA

- Ancestor Figure*. Tchambouli region of the Sepik River. Wood, H. 13 $\frac{1}{2}$ ". Robert Hull Fleming Museum, University of Vermont.

## MEDIEVAL ART

### PAINTING

### FRENCH

- \**Illuminated Manuscript Page from Book of Hours*. Burgundy, 15th century. H. 7 $\frac{3}{4}$ "; W. 5 $\frac{1}{4}$ ". The Honolulu Academy of Arts.

### GERMAN

- \**Polack, Jan, The Holy Kinship*. Ca. 1490. Tempera on panel, H. 18 $\frac{1}{2}$ "; W. 51 $\frac{1}{2}$ ". The Montreal Museum of Fine Arts.



## SCULPTURE

### FRENCH

*Head of a Monk.* Alsace, late 13th century. Red limestone, console figure from Strasbourg Cathedral. The Museum of Fine Arts, Boston.

### ITALIAN

\**Marsyas.* Probably Padua, ca. 1480. Bronze, H. 12 $\frac{1}{4}$ ". The Honolulu Academy of Arts.

### THAILAND

*Head of Buddha.* 14th century. Stucco and terracotta, H. 10". Allen Memorial Art Museum, Oberlin College.

## DECORATIVE ARTS

### CERAMICS

\**St. George and the Dragon.* Austria, Salzburg(?), Hafner Guild, ca. 1470. Niche tile from a stove, pottery, multicolored glaze. The Museum of Fine Arts, Boston.

### TEXTILES

\**Scenes from The Life of the Virgin.* Style of the school of Giotto, mid-14th century. Colored silks and gold thread, 6 $\frac{1}{2}$ " x 47 $\frac{1}{4}$ ". The Toledo Museum of Art.

## SIXTEENTH THROUGH NINETEENTH CENTURY ART

(Unless otherwise indicated, all paintings listed are oil on canvas)

## PAINTING

### AMERICAN

Anonymous, *Parade of the Fifth Maryland Regiment at Battle Monument, Baltimore, Maryland.* Ca. 1871. H. 25"; W. 30". The Maryland Historical Society, Baltimore.

Attwood, W. Ford, *Flora Temple*, famous trotting mare owned by William McDonald of "Guilford," Baltimore, Maryland. 1859. H. 25 $\frac{1}{2}$ "; W. 35 $\frac{1}{2}$ ". The Maryland Historical Society, Baltimore.

Bierstadt, Albert, *Indian Camp on Wolf River.* Ca. 1860. H. 48 $\frac{1}{4}$ "; W. 38 $\frac{1}{4}$ ". The Detroit Institute of Arts.

Blakelock, Ralph A., *Sunset Landscape.* H. 16 $\frac{1}{2}$ "; W. 24". Robert Hull Fleming Museum, The University of Vermont.

Cropsey, Jasper Francis, *Landscape.* 1875. H. 14"; W. 24 $\frac{1}{8}$ ". The Montclair Art Museum.

\*Durand, Asher B., *Landscape.* 1872. H. 33"; W. 28 $\frac{1}{4}$ ". The Cleveland Museum of Art.

\*Eddy, Oliver Tarbell, *William Bowly Wilson as a Child.* Ca. 1845. Oil on panel, H. 23 $\frac{1}{4}$ "; W. 18 $\frac{1}{4}$ ". The Baltimore Museum of Art.

Henry, Edward Lamson, *Passion Play, Oberammergau.* H. 20 $\frac{1}{2}$ "; W. 35". The Santa Barbara Museum of Art.

Hesselius, Gustavus, *Members of the Hollyday Family of Maryland.* Ca. 1720. Five unframed canvases, approximately 25" x 30". The Maryland Historical Society, Baltimore.

\*Hicks, Edward, *The Peaceable Kingdom.* 1844. \**Residence of Thomas Hillborn.* 1845. Abby Aldrich Rockefeller Folk Art Collection, Williamsburg.

Homer, Winslow, *North Woods.* 1894. Watercolor on paper, H. 15"; W. 21 $\frac{1}{2}$ ". The Currier Gallery of Art, Manchester.

Hunt, William Morris, *Portrait of a Child in Fancy Costume.* H. 19"; W. 15". The Santa Barbara Museum of Art.

Inness, George, *Winter Morning, Montclair.* 1882. H. 30"; W. 45". The Montclair Art Museum.

Kensett, John Frederick, *Fort Dumpling, Newport, R.I.* H. 13"; W. 23". The Santa Barbara Museum of Art.

Lane, Fitz Hugh, *U.S. Frigate President Engaging the British Squadron, 1815.* H. 28"; W. 42". The Corcoran Gallery of Art, Washington, D.C.

Matteson, T. H., *John Elliot Preaching to the Indians.* H. 53"; W. 67". The Butler Institute of American Art, Youngstown.

Moran, Thomas, *Scene on the Snake River.* H. 35"; W. 23". The Montclair Art Museum.

Peale, Charles Willson, *Portrait of General Nathanael Greene; Portrait of General George Washington.* 1783. H. 22"; W. 19" ea. The Montclair Art Museum.

Sargent, John Singer, *Fountain.* Watercolor, H. 19"; W. 13 $\frac{1}{2}$ ". The Santa Barbara Museum of Art.

\*Stuart, Gilbert, *Portrait of Anne Izzard; Portrait of a Lady.* Formerly Albany Institute of History and Art, destroyed by fire March 2, 1961.

Stuart, Gilbert, *Portrait of William Robert, Duke of Leinster.* H. 32 $\frac{1}{4}$ "; W. 26 $\frac{3}{4}$ ". The Montclair Art Museum.

\*Sully, Thomas, *Lady in a Black Veil; Penelope Bentley Ward.* Formerly Albany Institute of History and Art, destroyed by fire March 2, 1961.

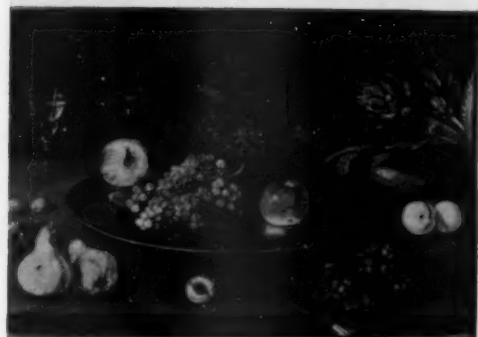
### DUTCH

\*Berchem, Nicolaes, *Moor Offering a Parrot to a Lady.* H. 36 $\frac{3}{8}$ "; W. 35 $\frac{1}{8}$ ". The Wadsworth Athenaeum, Hartford.

Bosboom, Johannes, *Amsterdam, The Amstel River.* After 1867. H. 18"; W. 30 $\frac{3}{8}$ ". The Toledo Museum of Art.

Boudewijns, Adrian Frans, *Landscapes (pair).* H. 11 $\frac{1}{4}$ "; W. 16 $\frac{1}{2}$ " ea. Lawrence Art Museum, Williams College.

(Continued page 210)



TOP: 1. HANS LEONHARD SCHAEUELEIN, *Portrait of a Young Man*. The Dayton Art Institute. 2. *Marsyas*. Italian, ca. 1480. The Honolulu Academy of Arts. 3. RIDOLFO GHIRLANDAIO, *Portrait of a Lawyer*. The Minneapolis Institute of Arts.

CENTER: 1. JACOB VAN ES, *Still-Life with Fruit*. The J. B. Speed Art Museum, Louisville. 2. JOACHIM DE PATINIR, *Landscape with St. Jerome*. William Rockhill Nelson Gallery of Art, Kansas City.

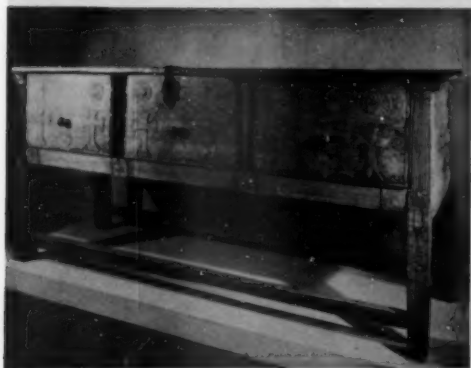
BOTTOM: 1. GIUSEPPE ARCIMBOLDI, *Allegory of Summer*. The Denver Art Museum. 2. JACOB SYMONSZ PYNAS, *The Hermit and the Angel*. Museum of Art, Rhode Island School of Design, Providence. 3. LUCAS CRANACH THE ELDER, *Portrait of George, Duke of Saxony, Elector of Hanover*. Allentown Art Museum.



TOP: 1. NICOLAËS BERCHEM, *Moor Offering Parrot to a Lady*. The Wadsworth Athenaeum, Hartford. 2. PAULUS MOREELSE, *Portrait of a Gentleman*. Museum of Art, Rhode Island School of Design, Providence. 3. WILLEM DE POORTER, *Communion Scene*. Museum of Art, Rhode Island School of Design, Providence.

CENTER: 1. PIETRO BELLOTTI, *Christ Disputing with the Elders*. Bob Jones University Gallery. 2. ALESSANDRO MAGNASCO, *Landscape with Washerwomen*. University of Michigan Museum of Art.

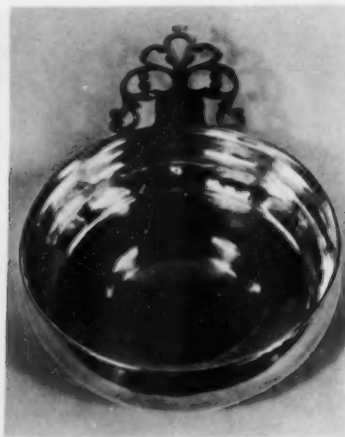
BOTTOM: 1. *Covered Goblet*. South German, 1617. The Corning Museum of Glass. 2. SALVATOR ROSA, *Jason Charming the Dragon*. The Montreal Museum of Fine Arts. 3. *Covered Ruby Glass Beaker*. German, early 18th century. The Corning Museum of Glass.



TOP: 1. *The Bagpipe Player*. French, 1752-1753, by Blondeau after design by François Boucher. The Cleveland Museum of Art. 2. *Silk Panel*. French, late 18th century. The Cooper Union Museum, New York. 3. *Covered Goblet or Pokal*. German, ca. 1690. The Corning Museum of Glass.

CENTER: 1. *Vase with Cover*. Höchst porcelain, ca. 1760. Busch-Reisinger Museum, Harvard University. 2. *Cup and Cover*. George II period, Paul de Lamerie, 1744. Portland Art Museum. 3. *Beltrame and Columbine*. Meissen, J. J. Kändler, ca. 1740. M. H. de Young Memorial Museum, San Francisco.

BOTTOM: 1. *Vesting Table*. New Mexico, 1815-1820. Museum of International Folk Art, Santa Fe. 2. *Tea and Coffee Service*. American (Philadelphia), Abraham Carlile. The Philadelphia Museum of Art.



TOP: 1. GILBERT STUART, *Portrait of Anne Izzard*. Formerly Albany Institute of History and Art. 2. POMPEO GIROLAMO BATONI, *Ralph Howard, Sheriff of County Wicklow, Ireland*. The J. B. Speed Art Museum, Louisville. 3. GILBERT STUART, *Portrait of a Lady*. Formerly Albany Institute of History and Art.

CENTER: 1. *Vase*. French, Claude Borne, Rouen. The Cleveland Museum of Art. 2. *Cupid as Hercules*. Meissen, J. J. Kändler. ca. 1740. Busch-Reisinger Museum, Harvard University. 3. *Porringer*. American, Jacob Hurd. The Currier Gallery of Art, Manchester.

BOTTOM: 1. SIR JOSHUA REYNOLDS, *Squire Musters*. The National Gallery of Art, Washington, D.C. 2. SIR THOMAS LAWRENCE, *Lady Ann Gore*. The Isaac Delgado Museum of Art, New Orleans. 3. THOMAS GAINSBOROUGH, *Master John Heathcote*. The National Gallery of Art, Washington, D.C.





TOP: 1. THOMAS SULLY, *Penelope Bentley Ward*. Formerly Albany Institute of History and Art. 2. OLIVER TARBELL EDDY, *William Bowly Wilson as a Child*. The Baltimore Museum of Art. 3. THOMAS SULLY, *Lady in a Black Veil*. Formerly Albany Institute of History and Art.

CENTER: 1. EDWARD HICKS, *Peaceable Kingdom*. Abby Aldrich Rockefeller Folk Art Collection, Williamsburg. 2. EDWARD HICKS, *Residence of Thomas Hillborn*. Abby Aldrich Rockefeller Folk Art Collection, Williamsburg.

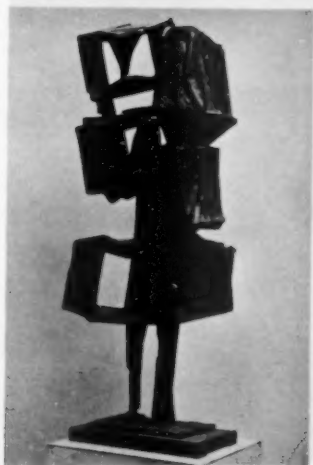
BOTTOM: 1. DANTE GABRIEL ROSSETTI, *The Salutation of Beatrice*. The Toledo Museum of Art. 2. GEORGE FREDERICK WATTS, *Portrait of Russell Gurney, Esq.* The Montreal Museum of Fine Arts. 3. ASHUR B. DURAND, *Landscape*. The Cleveland Museum of Art.



TOP: 1. PIETER COECKE (attrib. to), *Group of Ladies in a Landscape*. The Cooper Union Museum, New York. 2. ANNIBALE CARRACCI, *Landscape with Bridge and Figures*. Museum of Art, Rhode Island School of Design, Providence.

CENTER: 1. CONRAD MARCA-RELLI, *Figure Study*. The Baltimore Museum of Art. 2. GIACOMO PORZANO, *Three Men*. The Baltimore Museum of Art. 3. PABLO PICASSO, *The Actor*. The Baltimore Museum of Art.

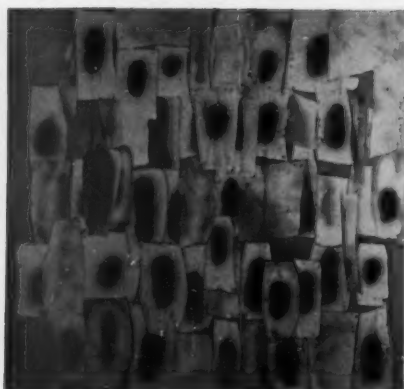
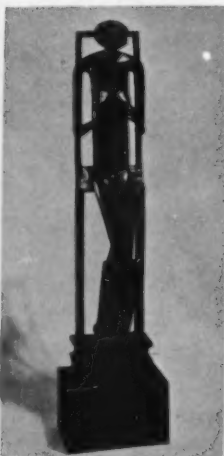
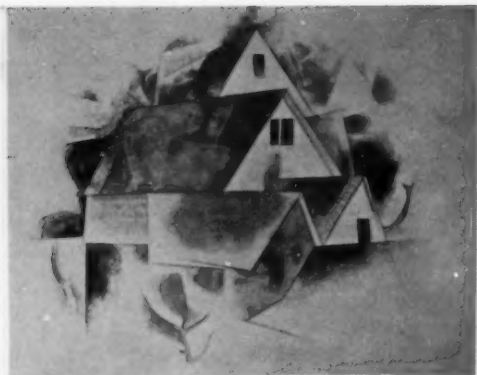
BOTTOM: 1. PABLO PICASSO, *Two Studies of a Man*. The Baltimore Museum of Art. 2. JACOB JORDAENS, *The King Drinks*. William Rockhill Nelson Gallery of Art, Kansas City.



TOP: 1. EDOUARD VUILLARD, *The Family of the Artist*. The Museum of Modern Art, New York. 2. PAUL CÉZANNE, *Still-Life with Cherries and Peaches*. Los Angeles County Museum.

CENTER: 1. WALT KUHN, *Sandy*. The Minneapolis Institute of Arts. 2. GERHARD MARCKS, *Freya*. Albright Art Gallery, Buffalo. 3. AUGUSTE RENOIR, *Madame Henriot*. The National Gallery of Art, Washington, D.C.

BOTTOM: 1. ABBOTT PATTISON, *Architect*, 1960. The Corcoran Gallery of Art, Washington, D.C. 2. CHARLES BURCHFIELD, *Purple Vetch and Buttercups*. The Pennsylvania Academy of the Fine Arts, Philadelphia. 3. JACQUES LIPCHITZ, *Portrait of R. Sturgis Ingersoll*. The Philadelphia Museum of Art.



TOP: 1. CHARLES DEMUTH, *Houses*. The Currier Gallery of Art, Manchester. 2. JOSEPH STEFANELLI, *Untitled Composition*. The Baltimore Museum of Art.

CENTER: 1. LYONEL FEININGER, *Markwippach*. The Cleveland Museum of Art. 2. FRITZ WINTER, *Zwischen den Räumer*. The Baltimore Museum of Art.

BOTTOM: 1. GUITOU KNOOP, *Migrateur I*. The Baltimore Museum of Art. 2. ALBERTO GIACOMETTI, *Figure Holding a Void*. Albright Art Gallery, Buffalo. 3. CONRAD MARCARRELLI, 20 November 1959. The University of Nebraska Art Galleries.



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Cuyp, Aelbert, *River Landscape*. H. 28"; W. 36". Portland Art Museum.

Haarlem, Cornelius van, *In the Bath House*. H. 10"; W. 13". Akron Art Institute.

Heem, Jan Davidsz de, *Still-Life*. The Virginia Museum of Fine Arts, Richmond.

\*Moreelse, Paulus, *Portrait of a Gentleman*. 1625. H. 48 1/2"; W. 38 1/4". Museum of Art, Rhode Island School of Design, Providence.

Moreelse, Paulus (attrib. to), *Flora (verso: Standing Woman)*. Miniature on vellum grounded with whitening. H. 4 7/8"; W. 3 5/8". The Wadsworth Athenaeum, Hartford.

\*Poorter, Willem de, *Communion Scene*. Oil on panel. H. 17 3/4"; W. 15 1/8". Museum of Art, Rhode Island School of Design, Providence.

\*Pynas, Jacob Symonsz, *The Hermit and the Angel*. Oil on panel. H. 24 7/8"; W. 18 1/8". Museum of Art, Rhode Island School of Design, Providence.

Vos, Cornelis de, *Portrait of a Boy*. The Detroit Institute of Arts.

#### ENGLISH

Buchy, William, *George III*. 1761. H. 94"; W. 58". In a hand-carved gilt Carlo Maratta frame of the period. Birmingham Museum of Art.

\*Gainsborough, Thomas, *Master John Heathcote*. H. 50"; W. 39 1/4". The National Gallery of Art, Washington, D.C.

\*Lawrence, Sir Thomas, *Lady Anne Gore*. H. 30 1/2"; W. 25 1/2". The Isaac Delgado Museum of Art, New Orleans.

Morland, George, *The Fern Gatherers*. H. 37 1/4"; W. 49 1/4" (sight). The Detroit Institute of Arts.

\*Reynolds, Sir Joshua, *Squire Musters*. The National Gallery of Art, Washington, D.C.

\*Rossetti, Dante Gabriel, *The Salutation of Beatrice*. 1880-1882. H. 60 3/4"; W. 36". The Toledo Museum of Art.

Scott, Samuel, *Lambeth Palace*. H. 14 3/4"; W. 40 1/8". The Baltimore Museum of Art.

Serres, Dominic, *The Bonhomme Richard and the American Squadron Engaging the Serapis and the Countess of Scarborough off Flamborough Head, Sept. 23, 1779*. H. 25 3/4"; W. 45". The Corcoran Gallery of Art, Washington, D.C.

Turner, Joseph, M. W., *The Dogana and the Salute*. H. 24 3/8"; W. 36 5/8". The National Gallery of Art, Washington, D.C.

\*Watts, George Frederick, *Portrait of Russell Gurney, Esq.* H. 25 1/5"; W. 20 1/2". The Montreal Museum of Fine Arts.

#### FLEMISH

\*Es, Jacob van, *Still-Life with Fruit*. Ca. 1645. H. 26"; W. 38". The J. B. Speed Art Museum, Louisville.

Jordaens, Jacob, *The Visitation*. H. 64"; W. 44". The Dayton Art Institute.

\*Patinir, Joachim de, *Landscape with St. Jerome*. Oil on panel. H. 13 7/8"; W. 19 1/8". William Rockhill Nelson Gallery of Art, Kansas City.

Rubens, Peter Paul, *Crucifixion*. H. 45"; W. 30 3/4". Bob Jones University Gallery.

#### FRENCH

Bernard, Emile, *Portrait of the Artist's Grandmother*. The Museum of Fine Arts, Boston.

\*Cézanne, Paul, *Still-Life with Cherries and Peaches*. 1883-1887. H. 19 3/4"; W. 24". Los Angeles County Museum.

Edouart, Auguste, *Allen Bowie Davis*. 1840. Full-length left profile silhouette. The Maryland Historical Society, Baltimore.

Greuze, Jean Baptiste, *Portrait of Comtesse Mollien*. 1791. Oval, 24 5/8" x 19 1/2". The Baltimore Museum of Art.

Isabey, Louis Gabriel Eugène, *Portrait of a Woman*. Oil on canvas glued to panel. H. 10 3/4"; W. 8 9/16". The Wadsworth Athenaeum, Hartford.

Pissarro, Camille, *Garden and Farmhouse*. 186? H. 21"; W. 24". Lyman Allyn Museum, New London.

\*Renoir, Auguste, *Madame Henriot*. H. 26"; W. 19 3/8". The National Gallery of Art, Washington, D.C.

\*Vuillard, Edouard, *The Family of the Artist*. 1892. H. 28 1/4"; W. 36 3/8". The Museum of Modern Art, New York.

#### GERMAN

\*Cranach, Lucas, the Elder, *Portrait of George, Duke of Saxony, Elector of Hanover*. Allentown Art Museum.

\*Schaeufelein, Hans Leonhard, *Portrait of a Young Man*, 1527. Oil on panel. H. 15 1/4"; W. 10 3/4". The Dayton Art Institute.

#### ITALIAN

\*Arcimboldo, Giuseppe, *Summer*. 1572. Allegorical portrait, one of a set of four known as the Four Seasons. H. 35 1/2"; W. 27 1/2". The Denver Art Museum.

Bacchiacca, Francesco Ubertini, *The Crucifixion*. Panel. H. 65 1/8"; W. 47 1/2". Bob Jones University Gallery.

\*Batoni, Pompeo Girolamo, *Ralph Howard, Sheriff of County Wicklow, Ireland*. 1752. H. 38 1/4"; W. 28 1/2". The J. B. Speed Art Museum, Louisville.

Batoni, Pompeo Girolamo, *St. James, The Apostle*. H. 28 1/2"; W. 23 3/4". Bob Jones University Gallery.

\*Bellotti, Pietro, *Christ Disputing with the Elders*. H. 44"; W. 60 3/4". Bob Jones University Gallery.

\*Ghirlandaio, Ridolfo, *Portrait of a Lawyer*. Oil on panel. H. 30 1/4"; W. 24 3/4". Two rings are on the fingers of the sitter's left hand, one of them bearing

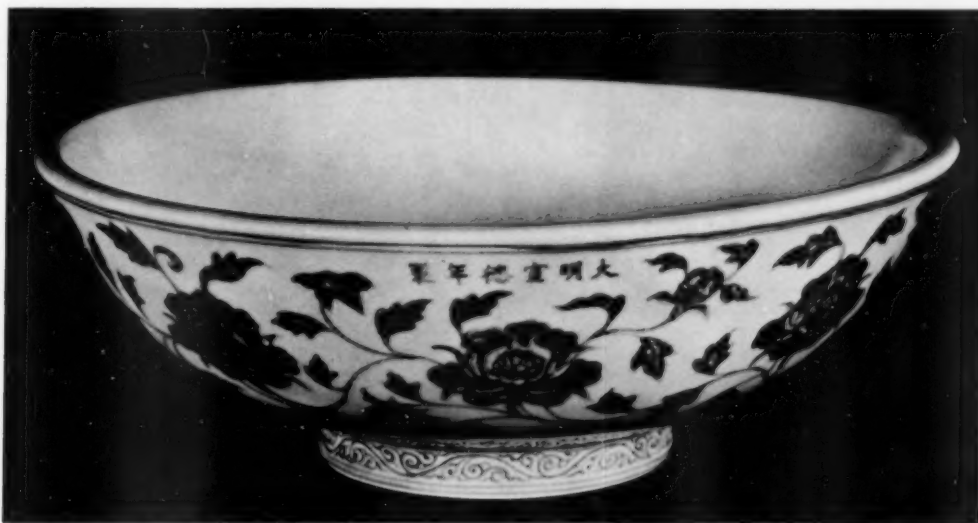
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the arms of the Aldobrandini family. The Minneapolis Institute of Arts.

\*Magnasco, Alessandro, *Landscape with Washerwomen*. H.  $36\frac{1}{2}$ " W.  $52\frac{1}{2}$ ". University of Michigan Museum of Art.

Palma Il Giovane, *The Magdalen*. H.  $37\frac{1}{2}$ " W. 30". The Dayton Art Institute.

Reni, Guido, *The Magdalen Between Two Angels*. H.  $50\frac{1}{4}$ " W.  $40\frac{1}{2}$ ". The Dayton Art Institute.

Ricci, Sebastiano, *Lucretia*. H. 82" W.  $62\frac{1}{4}$ " (sight). The Dayton Art Institute.

\*Rosa, Salvator, *Jason Charming the Dragon*. H.  $30\frac{1}{4}$ " W.  $25\frac{1}{2}$ ". The Montreal Museum of Fine Arts.

#### SPANISH

Ribera, Josep de, *The Entombment*. H.  $52\frac{1}{16}$ " W.  $71\frac{3}{4}$ ". Bob Jones University Gallery.

### DRAWING

#### AMERICAN

Hicks, Edward, *Washington Crossing the Delaware*. 1844. Pencil and chalk, H.  $10\frac{1}{4}$ " W.  $15\frac{3}{4}$ ". The Montclair Art Museum.

Homer, Winslow, *Young Girl with Berry Pail*. Ca. 1878. Pencil and wash, H.  $9\frac{1}{8}$ " W.  $8\frac{1}{8}$ ". The Montclair Art Museum.

#### DUTCH

Goyen, Jan van, *Fishing Village*. 1651. Black chalk and gray wash on white paper, H.  $4\frac{3}{4}$ " W.  $7\frac{13}{16}$ ". University of Michigan Museum of Art.

#### FLEMISH

Bruegel, Jan, the Elder, *Peasants on the Move*. Pen and ink and watercolor, H.  $9\frac{3}{8}$ " W. 14". The Wadsworth Atheneum, Hartford.

\*Coecke, Pieter (attrib. to), *Group of Ladies in a Landscape*. Ca. 1530. Pen and ink with gray wash on tan paper. The Cooper Union Museum, New York.

\*Jordaens, Jacob, *The King Drinks*. Ca. 1630-1635. Charcoal, watercolor and gouache, H.  $7\frac{13}{16}$ " W.  $13\frac{9}{16}$ ". William Rockhill Nelson Gallery of Art, Kansas City.

Savery, Roelandt, *Trees*. Black chalk on paper, H. 301 mm; W. 204 mm. Allen Memorial Art Museum, Oberlin College.

Speckaert, Hans, *The Triumph of David*. Ink and wash, H. 190 mm; W. 340 mm. Allen Memorial Art Museum, Oberlin College.

#### FRENCH

Greuze, Jean Baptiste, *Head of the Old Father* (study for painting in the Louvre: *L'Accordée de village*). Ca. 1761. Black and red chalk. Yale University Art Gallery.

Isabey, Jean Baptiste, *Portrait of a Lady*. Black chalk with touches of white, H. 216 mm; W. 169 mm. The Cleveland Museum of Art.

Millet, Jean François, *Shepherd with Staff*. Black chalk on lightly tinted Holland paper, H. 350 mm. Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

#### ITALIAN

Anonymous, *Adoration of the Magi*. 18th century. Pen and ink, H.  $10\frac{3}{8}$ " W.  $7\frac{3}{8}$ ". The Wadsworth Atheneum, Hartford.

Anonymous, *Girl Pursued by a Dragon*. Early 17th century. Pen and ink with wash, H. 172 mm; W. 256 mm. Allen Memorial Art Museum, Oberlin College.

\*Carracci, Annibale, *Landscape with Bridge and Figures*. Pen and ink on white paper, H.  $7\frac{11}{16}$ " W.  $10\frac{7}{8}$ ". Museum of Art, Rhode Island School of Design, Providence.

Tibaldi, Pellegrino, *Two Male Nudes*. Pen and ink and wash, H.  $5\frac{3}{16}$ " W.  $7\frac{5}{16}$ ". The Wadsworth Atheneum, Hartford.

### GRAPHIC ARTS

A recent exhibition of great importance took place at the Philadelphia Museum of Art in the spring of 1961. It was entirely devoted to the gifts presented to the Museum during the past twenty years by Mr. Lessing J. Rosenwald. Some of these gifts, which cover the field of graphic arts from the 13th to the twentieth century, will be reproduced in our next issue.

### SCULPTURE

#### FRENCH

Renoir, Auguste, *Venus Victorious*. Base depicts *Judgment of Paris*. Bronze, H.  $33\frac{1}{2}$ " W.  $9\frac{3}{8}$ ". The Montreal Museum of Fine Arts.

#### GERMAN

Anonymous, *God the Father*. Bavaria, ca. 1750. Polychromed wood. The Museum of Fine Arts, Boston.

### DECORATIVE ARTS

#### CERAMICS

Bagolin. Figure from Italian Comedy, German, Fürstenberg, ca. 1760. Porcelain, H.  $7\frac{1}{4}$ ". Busch-Reisinger Museum, Harvard University.

\*Beltrame and Columbine. German, Meissen, modeled by J. J. Kändler, ca. 1740. Porcelain, H.  $7\frac{1}{4}$ ";  $7\frac{1}{2}$ "; W.  $4\frac{3}{8}$ ". M. H. de Young Memorial Museum, San Francisco.



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*Cache-Pots* (pair). French, Chantilly, mid-18th century. H.  $3\frac{3}{4}$ ". The Detroit Institute of Arts.

\**Cupid as Hercules*. German, Meissen, modeled by J. J. Kändler, ca. 1740. From the series *Love in Disguise*. Porcelain, H.  $4\frac{1}{8}$ ". Busch-Reisinger Museum, Harvard University.

*Figure*. French, Mennecy, ca. 1755. Porcelain, H.  $8\frac{1}{8}$ ". The Detroit Institute of Arts.

*Plate*. Italian, 16th century. Majolica, Diam.  $17\frac{1}{4}$ "; D.  $2\frac{1}{4}$ ". The Minneapolis Institute of Arts.

*Scent Bottle*. American (Philadelphia), Thomas Tucker. Inscribed "M. Earp 1837." Mark W. incised on bottom (Andrew Craig Walker). *Two Pitchers*. American (Philadelphia), Kurlbaum and Schwartz, 1851-1855. The Philadelphia Museum of Art.

*Tankard*. German, Nymphenburg, ca. 1755. Porcelain with pewter cover, H. 6". Busch-Reisinger Museum, Harvard University.

\**The Bagpipe Player*. French, by Blondeau after design by François Boucher, 1752-1753. Porcelain, H. 9"; W.  $5\frac{1}{2}$ "; D.  $3\frac{1}{8}$ ". The Cleveland Museum of Art.

\**Vase*. French (Rouen), Claude Borne, 1738. Faience, H.  $21\frac{5}{8}$ "; W.  $11\frac{1}{4}$ ". The Cleveland Museum of Art.

*Vases* (pair). German, Meissen, ca. 1738. With arms of Count Brühl. H.  $14\frac{1}{4}$ ". The Detroit Institute of Arts.

\**Vase with Cover*. German, Hoechst, ca. 1760. Porcelain, H.  $17\frac{1}{2}$ ". Busch-Reisinger Museum, Harvard University.

*Pitcher*. American, Tucker, decorated on both sides with eagle and inscription: "Thomas Snyder JACKSON York House." Liberty emblem on front. The Philadelphia Museum of Art.

#### FURNITURE

*Arm Chair*. French, Henri II period. Walnut. The Philadelphia Museum of Art.

*Box*, with stump work. English, Charles II period. H.  $7\frac{1}{8}$ "; W.  $11\frac{1}{2}$ "; L.  $13\frac{1}{2}$ ". Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

*Piano*. American, ca. 1815. Case by Duncan Phyfe; instrument by John Geib, Jr. Museum of the City of New York.

\**Vesting Table* for the sacristy of the Santuario del Potrero, Chimayo, N.M. Colonial New Mexico. 1815-1820. Western yellow pine, H. 92 cm; L. 2 m 57 cm; D. 57 cm. Museum of International Folk Art, Santa Fe.

#### GLASS

\**Covered Beaker*. German (Potsdam), early 18th century. Ruby glass engraved, probably by Gottfried Spiller, in *tiiefschnitt* or intaglio technique with drawing of nymphs, satyrs, hounds and

trophies on the eleven-sided body; H. 10". \**Covered Goblet or Pokal*. German, Silesia, ca. 1690. H. 14". Probably engraved by Friedrich Winter in *hochschnitt* or relief-cut technique, with monogram of Augustus the Strong, King of Poland and Elector of Saxony, whose profile portrait and arms appear on the bowl. \**Covered Goblet*. Southern Germany, 1617. Painted armorial panels. The Corning Museum of Glass.

*St. Matthew and the Angel*. French, Fleury Montagny. Pressed glass medallion, Diam. 37 mm. Allen Memorial Art Museum, Oberlin College.

#### METAL

*Brooch*. Italian, 18th and 19th centuries. Gold and cameo set with rubies and black pearls. Cameo, last quarter 18th century, H.  $1\frac{3}{4}$ "; W.  $2\frac{1}{16}$ ". Mount, 19th century, H. 2"; W.  $2\frac{3}{4}$ ". Allen Memorial Art Museum, Oberlin College.

\**Cup and Cover*. English (London), Paul de Lamerie, 1744. Silver, H.  $13\frac{1}{2}$ ". Fully hallmarked, arms of Cosmo George, 3rd Duke of Gordon, K.T. Portland Art Museum.

*Earrings*. Italian, late 16th century. Gold and enamel set with diamonds and pearls, H.  $2\frac{3}{8}$ "; W.  $1\frac{1}{16}$ ". Allen Memorial Art Museum, Oberlin College.

*Frame*. French, Gilles Le Gare (worked with Petitot 1663-1685 as a framer for his miniatures.) Enamel. The Philadelphia Museum of Art.

*Pietro Bacci called Aretino; Truth Crowned by Victory* (verso). Italian, Leone Leoni. Bronze medal, Diam. 60 mm. Allen Memorial Art Museum, Oberlin College.

\**Porringer*. American (Boston), Jacob Hurd. Silver. The Currier Gallery of Art, Manchester.

*Rebecca and Eliezar*. South German, Hans Jamnitzer, ca. 1570. Bronze circular plaquette, Diam. 97 mm.

*Sleeping Cupid*. Italian, Fra Antonio da Brescia, ca. 1487-1513. Bronze circular plaquette, Diam. 66 mm. Allen Memorial Art Museum, Oberlin College.

*Tankard with Cover*. English, Charles II period, maker: A.D., 1682. Silver, H.  $6\frac{1}{2}$ ". William Rockhill Nelson Gallery of Art, Kansas City.

\**Tea and Coffee Service* (coffee pot, tea pot, sugar bowl and cover, cream pitcher). American (Philadelphia), Abraham Carlile, act. 1791-1794. The Philadelphia Museum of Art.

*Wall Brackets* (pair). French, ca. 1750. Gilt bronze, H.  $29\frac{1}{2}$ "; W.  $20\frac{1}{2}$ ". The Toledo Museum of Art.

#### TEXTILES

*Armorial Tapestry*. Probably Flemish (Brussels), 1675-1725. The Museum of Fine Arts, Boston.

\**Panel*. French (Lyons), late 18th century. Pale yellow silk with design of allegorical figures of the Four





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Continents, H. 2 m. 160; W. 530 mm. The Cooper Union Museum, New York.  
*Rug* (portion). Indo-Persian (Isfahan), 16th century A.D.  $110\frac{3}{4} \times 151\frac{1}{2}$ ". Cincinnati Art Museum.  
*Spring; Summer; Autumn; Winter*. Brussels, woven by I. Van Der Borch and A. Castro after cartoons by David Teniers the Younger, late 17th century. Tapestries. Henry Gallery, University of Washington.

#### VARIA

*The Nativity* (figures in original shrine). Colonial New Mexico, late 18th century. Tempera over gesso, pine, cloth dipped in wet gesso. Hanging shrine, 58 cm  $\times$  69 cm  $\times$  18 cm; figures, H. 23 cm & 21 cm. Museum of International Folk Art, Santa Fe.

### TWENTIETH CENTURY ART

#### PAINTING

##### AMERICAN

Albers, Joseph, *Homage to the Square: Blue Mirage*. 1958. Oil on masonite, 30"  $\times$  30". The Baltimore Museum of Art.  
 Ault, George, *Sullivan Street Abstraction*. 1928. H. 24"; W. 20". Walker Art Center, Minneapolis.  
 Avery, Milton, *Bathers, Coney Island*. 1939. H. 32"; W. 48". Portland Art Museum.  
 Bishop, Isabel, *Soda Fountain with Passers By*. Tempera and oil on board. The Virginia Museum of Fine Arts, Richmond.  
 Brooks, James, *Khaco*. H. 78 $\frac{1}{2}$ "; W. 92". University of Nebraska Art Galleries.  
 \*Burchfield, Charles, *Purple Vetch and Buttercups*. The Pennsylvania Academy of the Fine Arts, Philadelphia.  
 Congdon, William, *The Colosseum*. 1951. Oil and metallic paint on panel, H. 41 $\frac{1}{4}$ "; W. 48 $\frac{1}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.  
 Couch, Urban, *Oolooloo*. 1960. H. 72"; W. 60". Walker Art Center, Minneapolis.  
 \*Demuth, Charles, *Houses*. Watercolor on paper, H. 10"; W. 14". The Currier Gallery of Art, Manchester.  
 Dickinson, Edwin, *Cottage Porch, Peaked Hill*. 1932. H. 30"; W. 26". The Museum of Modern Art, New York.  
 Dickinson, Edwin, *Girl in Tennis Court*. Oil on panel, H. 36"; W. 30". University of Nebraska Art Galleries.  
 Dickinson, Edwin, *Window and the Oar*. Oil on fabricated board, H. 12"; W. 18". Whitney Museum of American Art, New York.  
 Eilshemius, Louis M., *Landscape*. 1916. Oil on cardboard, H. 24 $\frac{1}{2}$ "; W. 40". Robert Hull

Fleming Museum, University of Vermont.  
 \*Feininger, Lyonel, *Markwippach*. 1917. H. 31 $\frac{3}{4}$ "; W. 39 $\frac{3}{4}$ ". The Cleveland Museum of Art.  
 Feininger, Lyonel, *Old Gables II*. 1938. Watercolor on paper, H. 12 $\frac{1}{8}$ "; W. 18 $\frac{7}{16}$ ". The Currier Gallery of Art, Manchester.  
 Gottlieb, Adolph, *Dialogue I*. 1960. H. 66"; W. 132". Albright Art Gallery, Buffalo.  
 Gottlieb, Adolph, *Under and Over*. 1959. H. 96"; W. 48". The Wadsworth Atheneum, Hartford.  
 Greene, Stephen, *The Shadow*. H. 54"; W. 34". Whitney Museum of American Art, New York.  
 Hartley, Marsden, *Pink and White Flowers in a Vase*. 1929. H. 13 $\frac{1}{2}$ "; W. 10 $\frac{1}{2}$ ". Los Angeles County Museum.  
 Howard, Giles, *New England Night*. H. 36 $\frac{1}{8}$ "; W. 45 $\frac{15}{16}$ ". Museum of Art, Rhode Island School of Design, Providence.  
 Horiuchi, Paul, *The Wall*. 1960. Collage of torn Japanese paper with washes on board, H. 21"; W. 47 $\frac{3}{4}$ ". Seattle Art Museum.  
 Kane, John, *Highland Hollow*. H. 26 $\frac{1}{2}$ "; W. 36 $\frac{1}{2}$ ". Dept. of Fine Arts, Carnegie Institute, Pittsburgh.  
 \*Kuhn, Walt, *Sandy*. 1946. H. 30"; W. 25". The Minneapolis Institute of Arts.  
 Luks, George, *Salmon Fishing, Medway River, Nova Scotia*. H. 25"; W. 30". Whitney Museum of American Art, New York.  
 Marca-Relli, Conrad, *Collage no. MA-2*. 1958. Collage, H. 23"; W. 19". The Baltimore Museum of Art.  
 Marca-Relli, Conrad, *16 November, 1959*. Collage on canvas, H. 70 $\frac{1}{4}$ "; W. 47 $\frac{7}{8}$ ". The Wadsworth Atheneum, Hartford.  
 \*Marca-Relli, Conrad, *20 November 1959*. Oil and collage on canvas, 72"  $\times$  72". The University of Nebraska Art Galleries.  
 Muench, John, *Dark Harbor, Maine*. Oil on Masonite, H. 22"; W. 42". Bowdoin College Museum of Fine Arts.  
 Orloff, Charles, *Knockout; Bicycle Racers*. 30"  $\times$  31 $\frac{1}{4}$ "; 26 $\frac{1}{2}$ "  $\times$  24". Akron Art Institute.  
 Powell, Rosalyn Gale, *Clown*. Charles and Emma Frye Art Museum, Seattle.  
 Rauschenberg, Robert, *Summer Rental, Number 2*. Whitney Museum of American Art, New York.  
 Rivers, Larry, *The Final Veteran*. 1960. H. 82"; W. 51". Albright Art Gallery, Buffalo.  
 Rothko, Mark, *Yellow Band*. H. 86"; W. 80". University of Nebraska Art Galleries.  
 Savage, W. Lee, *Westonbirt*. H. 69 $\frac{3}{4}$ "; W. 50". Whitney Museum of American Art, New York.  
 Sloan, John, *The Coburn Players, 1910*. H. 26"; W. 32". The Dayton Art Institute.  
 Spencer, Niles, *From the Lafayette*. H. 30 $\frac{1}{2}$ "; W. 16 $\frac{3}{8}$ ". The Santa Barbara Museum of Art.  
 Stamos, Theodore, *Delphi*. H. 48"; W. 60 $\frac{1}{8}$ ". The Wadsworth Atheneum, Hartford.



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Stella, Joseph, *Collage no. 8*. Ca. 1918-1920. Collage of pasted paper, H. 12<sup>5</sup>/<sub>8</sub>" W. 10<sup>5</sup>/<sub>8</sub>". Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

Sussman, Richard, *Infinite*. 1960. Watercolor, H. 18"; W. 23<sup>3</sup>/<sub>4</sub>". Walker Art Center, Minneapolis.

Watkins, Franklin C., *President A. Whitney Griswold*. H. 48"; W. 38". Yale University Art Gallery.

#### CANADIAN

Pellan, Alfred, *Jardin volcanique*. 1960. H. 41"; W. 73<sup>1</sup>/<sub>2</sub>". The Montreal Museum of Fine Arts.

#### FRENCH

Derain, André, *Landscape with Mill*. Ca. 1912. H. 22<sup>1</sup>/<sub>2</sub>"; W. 17<sup>1</sup>/<sub>2</sub>". Los Angeles County Museum.

Dubuffet, Jean, *Beard of Uncertain Returns*. 1959. H. 45<sup>3</sup>/<sub>4</sub>"; W. 35<sup>1</sup>/<sub>4</sub>". The Museum of Modern Art, New York.

Vasarely, Victor, *Ondho*. 1956-1960. H. 86<sup>5</sup>/<sub>8</sub>"; W. 71". The Museum of Modern Art, New York.

#### GERMAN

Schmidt-Rottluff, Karl, *Canal*. Watercolor, H. 25<sup>5</sup>/<sub>8</sub>"; W. 18<sup>7</sup>/<sub>8</sub>" (sight). The Detroit Institute of Arts.

\*Winter, Fritz, *Zwischen den Räumer*. 1954. Oil on paper on canvas, H. 29<sup>1</sup>/<sub>2</sub>"; W. 39<sup>1</sup>/<sub>2</sub>". The Baltimore Museum of Art.

#### ITALIAN

Severini, Gino, *Nature Morte à l'as de Pique*. 1917. Watercolor, H. 11<sup>3</sup>/<sub>4</sub>"; W. 16<sup>1</sup>/<sub>2</sub>". Los Angeles County Museum.

### DRAWING

#### AMERICAN

Adrian, *Costume sketches for "Camelot"*. 1959. 49 pencil sketches with watercolor wash, 21<sup>1</sup>/<sub>2</sub>" x 27<sup>1</sup>/<sub>2</sub>"; 32 pencil sketches, 21<sup>1</sup>/<sub>2</sub>" x 27<sup>1</sup>/<sub>2</sub>". Museum of the City of New York.

\*Marca-Relli, Conrad, *Figure Study*. 1955. Sepia ink, H. 16"; W. 10<sup>1</sup>/<sub>2</sub>". The Baltimore Museum of Art.

March, Reginald, *Coney Island Beach, 1948*. Wash, H. 26"; W. 39" (sight). The Dayton Art Institute.

\*Stefanelli, Joseph, *Untitled Composition*. 1959. Charcoal, H. 17<sup>1</sup>/<sub>4</sub>"; W. 22<sup>3</sup>/<sub>4</sub>". The Baltimore Museum of Art.

#### ITALIAN

\*Porzano, Giacomo, *Three Men*. 1959. Ink and wash, H. 12<sup>7</sup>/<sub>8</sub>"; W. 9<sup>1</sup>/<sub>2</sub>". The Baltimore Museum of Art.

#### SPANISH

Picasso, Pablo, *Faunus et Figures*. 1946. Pencil and watercolor on paper, H. 20"; W. 25<sup>1</sup>/<sub>4</sub>". Los Angeles County Museum.

\*Picasso, Pablo, *The Actor*. Ca. 1906. Pen, H. 12"; W. 9<sup>1</sup>/<sub>4</sub>". \**Two Studies of a Man*. Ca. 1900. Conté crayon, H. 5<sup>1</sup>/<sub>2</sub>"; W. 8<sup>3</sup>/<sub>4</sub>". The Baltimore Museum of Art.

#### SWISS

Klee, Paul, *The Angler*. 1921. Watercolor and ink, H. 20"; W. 12<sup>5</sup>/<sub>8</sub>". The Museum of Modern Art, New York.

### SCULPTURE

#### AMERICAN

Adams, Jerome, *Abstract No. 3 Open Forms*. Bronze, H. 13<sup>2</sup>/<sub>8</sub>". The Baltimore Museum of Art.

\*Lipchitz, Jacques, *Portrait of R. Sturgis Ingersoll*. 1960. Bronze. The Philadelphia Museum of Art.

\*Pattison, Abbott, *Architect*. 1960. Bronze, H. 6'2". The Corcoran Gallery of Art, Washington, D.C.

#### ENGLISH

Butler, Reg, *Manipulator*. 1954. Bronze, H. 67". Albright Art Gallery, Buffalo.

Butler, Reg, *Study for the Italian Civil II*. 1960. Bronze, H. 5<sup>1</sup>/<sub>4</sub>"; W. 7<sup>7</sup>/<sub>8</sub>"; L. 19<sup>1</sup>/<sub>8</sub>". University of Michigan Museum of Art.

#### FRENCH

\*Knoop, Guitou, *Migreur I*. 1957. Pierre de Volvic, 45" x 31<sup>1</sup>/<sub>2</sub>" x 33<sup>1</sup>/<sub>2</sub>". The Baltimore Museum of Art.

#### GERMAN

Barlach, Ernst, *The Avenger*. 1914. Bronze, H. 17<sup>1</sup>/<sub>4</sub>"; L. 23<sup>1</sup>/<sub>2</sub>". Albright Art Gallery, Buffalo.

\*Marcks, Gerhard, *Freya*. 1949. Bronze, H. 65<sup>3</sup>/<sub>4</sub>" with base. Albright Art Gallery, Buffalo.

#### SWISS

\*Giacometti, Alberto, *Figure Holding a Void*. 1935. Bronze, H. 60<sup>5</sup>/<sub>8</sub>". Albright Art Gallery, Buffalo.

## RECENT PUBLICATIONS IN THE FIELD OF ART

GEORGES WILDENSTEIN, *The Paintings of Fragonard*. The Phaidon Press, 1960.

As the author tells us in his introduction, the present volume was started some forty-five years ago. It will undoubtedly become the standard catalogue and biography of Fragonard. It is also Mr. Wildenstein's *magnum opus*, richly informative and thorough. The long introduction, which avoids "the effusions which made some recent studies of Fragonard so unreadable," is refreshingly matter of fact—a difficult feat to accomplish when a French writer discusses an eighteenth century French artist. It shows us how Fragonard, of whose activities we often know less than we wish, progressed through his long career from the time when he painted, of all things, *Jeroboam Sacrificing to the Idols* ("a de Troy more vaporous and *gonacheux*..." as the Goncourts called it) to the still charming *First Steps of Infancy*, "painted by Fragonard and Mlle Gérard, or by Mlle Gérard alone."

Not the least valuable part of this introduction is the insight that it gives us into the life of eighteenth century artists when, at the Ecole des Elèves Protégés, every day from 7.30 to 9.00 o'clock, Fragonard's co-students read "Bossuet, Rollin

and the great authors of Antiquity," or later accompanied *fermiers généraux* and wealthy clerics in their *voyages pittoresques* which, Mr. Wildenstein reminds us, were journeys in search not of picturesque nature but of pictures and works of art. Of equal interest is the chapter on "the Artist's Reputation," in which the variations of taste in nineteenth century France, before and after the Goncourts, are carefully studied. The section includes transcriptions of relevant unpublished documents, for instance, a letter from the collector Walferdin presenting in 1849 the *Piano Lesson* to the Louvre, or rather "to the Republic," and correspondence addressed to the Goncourts while they were working on their own essay on Fragonard.

"We know all the paintings by or attributed to Fragonard which have come on the market," Mr. Wildenstein claims in connection with his *Catalogue Raisonné*. This is obvious when reading the catalogue entries—some five hundred paintings, an extraordinary large number of which have passed through Messrs. Wildenstein's hands. Several hundred other paintings have been discretely left out of the catalogue, while throughout the volume are mentioned and discussed many of Fragonard's drawings. The entries are given in chronological



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order, perhaps with a few exceptions: No. 179, for example, one of Fragonard's landscapes painted when he was "un pasticheur adroit épris d'Hobbema et de Ruysdael" is listed among his works of 1761-1765, although it is described as being signed and dated 1775, a surprisingly late date for such a work. All the paintings listed are reproduced, many full-page, and all accompanied by important commentaries, pedigrees and complete bibliography (with some unexpected contributors, for instance, G. Apollinaire studying the group of scenes of country life from Judge Garry's Collection in a *Fragonard and the United States*, 1914). All in all, the presentation, scholarship and exhaustive documentation make this Phaidon Press volume one of the most satisfactory contributions to art history of recent years.

R. H. HUBBARD, *The National Gallery of Canada: Catalogue of Paintings and Sculpture*, Vol. III: *Canadian School*. Ottawa and Toronto, University of Toronto Press, 1960.

We must congratulate ourselves that The National Gallery of Canada, at least, had adopted and resolutely carried out a program of scholarly publication based on the concept that theirs is a great museum and should act like one. Thanks to this, we have a comprehensive, current and scholarly catalogue of their collections. What other great museum on the North American continent can point to the same? Alas.

The Canadian national spirit takes the encouragement of national talent and the representation of Canadian art as serious obligations of a national gallery. They have bought very generously and their collection is so comprehensive and

representative that one can use this catalogue as a dictionary of Canadian painters. It covers all periods and all schools; and so far as an outsider can judge, there are few Canadian painters of any stature not represented (Kenneth Saltmarche might well be added, and the representation of some others might be enriched, naturally enough). The illustrations are adequate to give a conception of each painter's point of view.

This is, in brief, a well conceived and executed presentation of a great collection of one phase of the arts in Canada. Whether one is an amateur of Canadian painting is beside the point. The National Gallery of Canada offers one the information a student needs: one can see what Canadian painters have done, in a broad over-view and in adequate detail.

RENÉ JULLIAN, *Le Musée de Lyon; Peintures. Collections Publiques de France*. Paris, Henri Laurens, 1960.

It is well known that there is a dearth of catalogues of the collections preserved in French museums. The two volumes published in 1957-58, *Trésors des Musées de Province*, the newly formed series of *Inventaire Général des Dessins des Musées de Province*, are exceptions, while a few unpretentious (but extremely useful) picture books with very short texts, such as the delightful catalogue of the Saumur Mesuum (1954), remind us of the wealth of French public collections. The present booklet was written by Mr. René Jullian, who was responsible for the valuable and scholarly catalogue of the Medieval and Renaissance sculpture collection in Lyon (1945).

Small in size ("Memoranda" is the subtitle given to it), and reproducing only forty or so of the paintings in the Palais

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### **The Cathedral of Granada**

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Edited by ROSALIE B. GREEN

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Saint-Pierre, it is a useful tool and demonstrates what Mr. Jullian claims for his museum: that it forms one of the great European collections. The large Perugino, the exquisite Quentin Massys, Tintoretto's *Danae* or Veronese's *Finding of Moses*, the Zurbarán *Saint Francis*, are all well known. But such important works as the Stanzone *Saint Sebastian*, the Simon Vouet *Love and Psyche* (engraved by J. Claude Mellan), the Terborch *Messenger* (which Mr. Jullian, disagreeing with Hofstede de Groot, considers as an original), the huge Jouvenet, are of equal historical or artistic value. The school of Lyons, so rich in the nineteenth century, is, of course, well represented with artists as Louis Carrand, an Impressionist *avant la Lettre*, Joseph Guichard, so close to Carpeaux in his sketches, and, as the near genius of the school, Puvion de Chavannes.

*Catalogue of Paintings, Vol. I: Foreign Schools, 1350-1800.* City of York Art Gallery, 1961.

This is the first volume of the catalogue of the York Art Gallery, known chiefly for its ownership of the F. D. Lyett Green Collection, which entered the museum in 1955 through the efforts of the N.A.C.F. Without this, it must be said, the York Museum would be of no great significance. In spite of a few misprints, the present catalogue is a scholarly work, each entry being preceded by a short biographical sketch of the artist concerned and concise comments on the history, quality and condition of the painting. In the Italian section particularly remarkable are the two wings of a *Triptych* by a follower of Daddi (from the Langton Douglas Collection); a

predella panel attributed to Botticini by Zeri and perhaps a part of the *Altarpiece* in the Jacquemart-André Museum; a characteristic Bacchiacca partly inspired, as the catalogue states, by Lucas van Leyden's *Joseph Exploring Pharaoh's Dream*; a *Saint Agatha* by Cavallino, subtly different from the picture of the same subject in Detroit and evidently of better quality. The earliest picture of the Dutch school is a *Triptych* with a rare subject on the verso of the right wing: Samson striding out of Gaza with the city gates in his arms; more important from an esthetic point of view are Barent Fabritius' *Centurion Cornelius*, until a short time ago attributed to Vermeer; and a *Saint Andrew* from the circle of Rembrandt and signed I S R m. There are few French paintings. Gravelot's *Le Lecteur* (signed with monogram) is one of the several versions, one of which was on the New York art market a few years ago; Watteau's *Le Défilé*. "severely overcleaned," has a distinguished pedigree (Julienne, Conti, Lambert) and is accepted by Adhémar and Huyghe.

*The Kennedy Quarterly: Part I—Artists of the Civil War; Part II—The Civil War in Prints.* New York, Kennedy Galleries, Inc., 1961.

For the past few years the Kennedy Galleries have been issuing a series of valuable pamphlets on their holdings, mostly in the field of American art. Their importance lies not only in the artistic value of these works, many of which have already found their way into museums and private collections, but also in the fact that most of them are unpublished or little known. The present booklets are devoted to the Civil War,

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one volume listing a large number (560) of prints on the subject, with numerous illustrations, the other discussing at length and in a scholarly manner a comprehensive group of paintings and drawings offered for sale by the gallery. Unfamiliar artists abound in this latter group, for instance, Julian Scott (died 1901), the unknown Marinelli, the Norwegian-born Ole Bolling, or Adolf Metzner, who is represented by a remarkable series of over one hundred field sketches and drawings. For each of these artists factual information of value is given in the text, written by Rudolf Wunderlich.

*The Chapel of the Château of Pagny.* The Philadelphia Museum of Art, 1961.

There is no more pleasant esthetic oasis in America than the new Renaissance galleries in The Philadelphia Museum, built around the riches of the Foulc Collection, acquired in the early 30's. The present booklet deals with the most spectacular of these—the *Choir Screen* and the *Virgin and Child* from the Chapel of the Château of Pagny, near Dijon. In this thoughtful essay Mr. DuBon traces the history of the Chapel and its stylistic association. The second half of Mr. DuBon's essay is devoted to a study of the large Flemish retablo, purchased with the rest of the Barnard Collection in 1945, which,

*mirabile dictu*, remained in the Pagny Chapel until the middle of the 19th century, its association with it being forgotten for several generations.

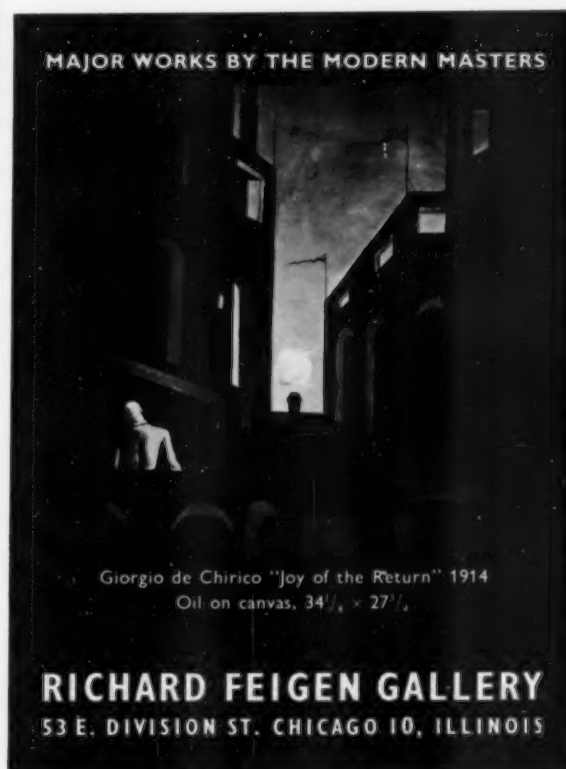
*Collecting in the Granite State—A Survey of Works of Art Privately Owned.* Manchester, The Currier Gallery of Art, 1960.

No exhibitions are more difficult to organize than local collectors' shows; there are so many personality factors, so much that is mediocre and blindly cherished. The present exhibition, entirely composed of objects owned by New Hampshire collectors, a state not particularly well known for its private collections, represented a great effort on the part of its organizers. It was evidently quite successful, with a sprinkling of 18th and 19th century artists (Joseph and Thomas Badger; Thomas Doughty; Healy, with a portrait of *Nathaniel Hawthorne*; Whittredge). But, as Mr. Buckley mentions, more importance is given in New Hampshire to collecting contemporary art, and the exhibition included important works by Riopelle, Wyeth, Miró, Minguzzi. The decorative arts were represented with unpublished examples of American furniture, with New Hampshire craftsmen predominant.



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